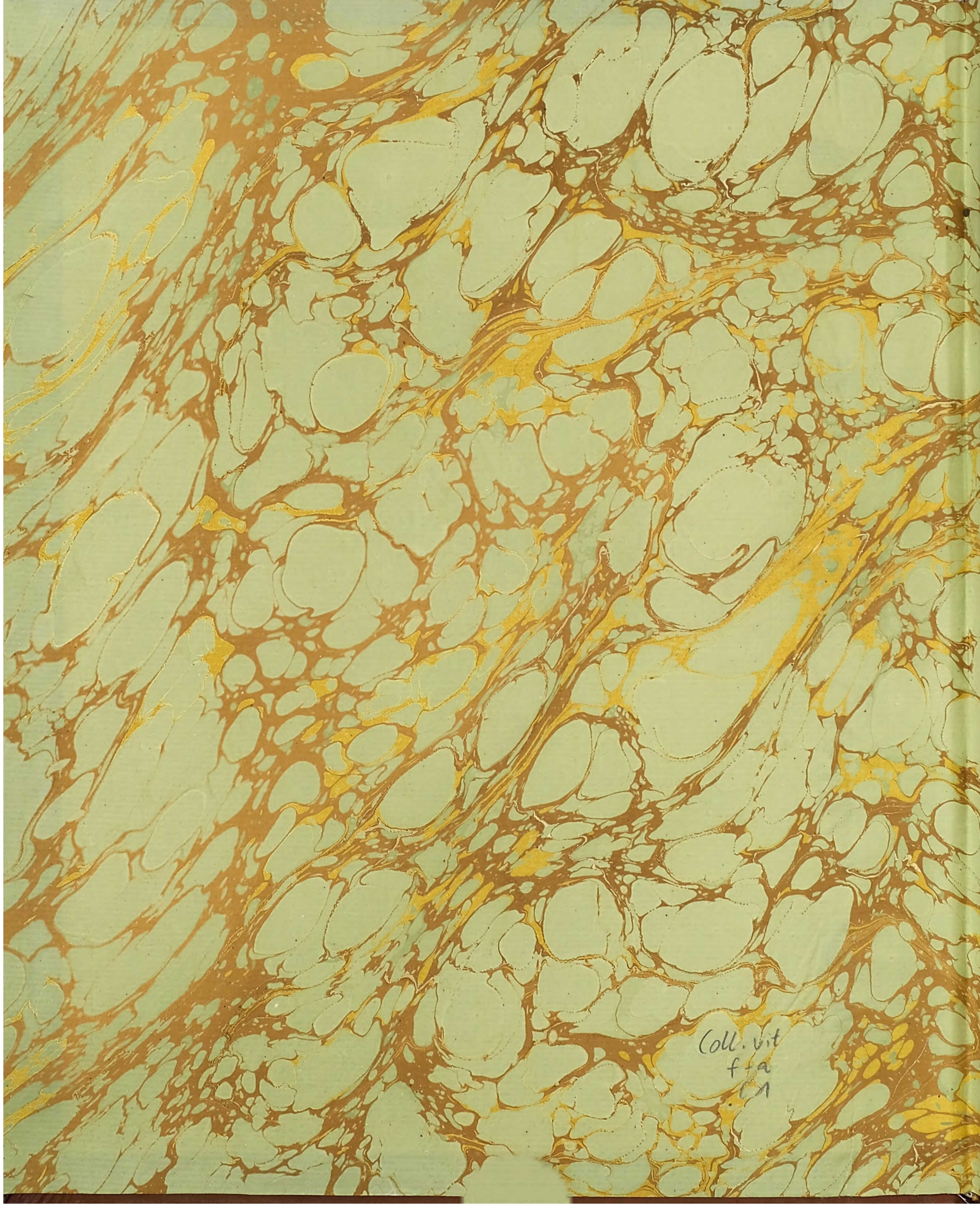
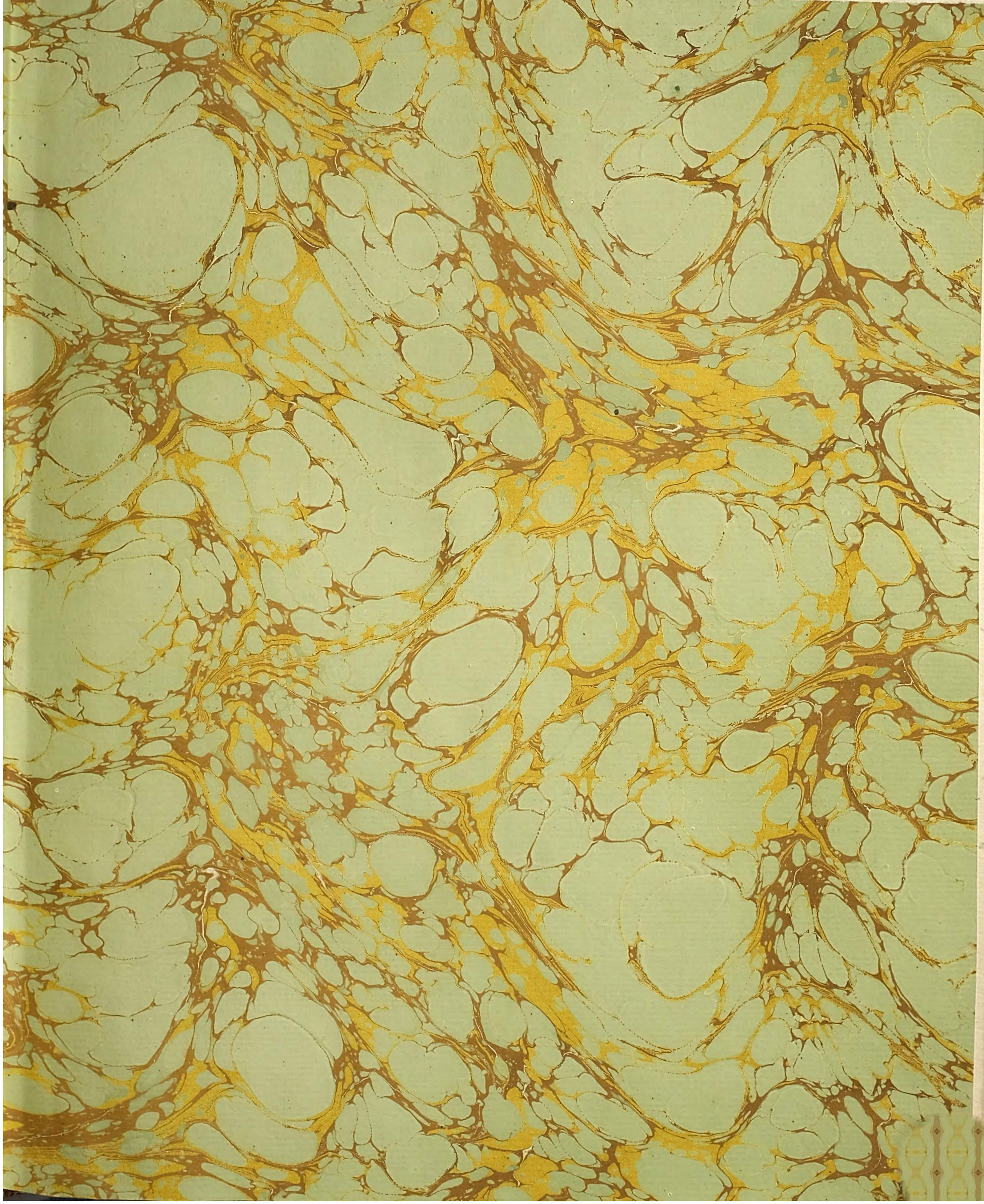




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A
BIOGRAPHICAL AND CRITICAL
DICTIONARY
OF
PAINTERS AND ENGRAVERS,
FROM THE
REVIVAL OF THE ART UNDER CIMABUE,
AND THE
ALLEDGED DISCOVERY OF ENGRAVING BY FINIGUERRA,
TO THE PRESENT TIME:
WITH THE
CIPHERS, MONOGRAMS, AND MARKS, USED BY EACH ENGRAVER;
AND AN AMPLE LIST OF THEIR PRINCIPAL WORKS.
TOGETHER WITH
TWO INDEXES,
ALPHABETICAL AND CHRONOLOGICAL.
TO WHICH IS PREFIXED,
AN INTRODUCTION,
CONTAINING
A Brief Account of the Painters of Antiquity.

BY
MICHAEL BRYAN.

IN TWO VOLUMES.

VOL. I.

OMNES ARTES QUÆ AD HUMANITATEM PERTINENT, HABENT QUODAM COMMUNE VINCULUM, ET QUASI COGNATIONE
INTER SE CONTINENTUR. —CICERO.

LONDON:

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1816.

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TO
HIS ROYAL HIGHNESS THE PRINCE REGENT,
VICE-PATRON AND PRESIDENT,

THE
DEPUTY PRESIDENT,

AND
GOVERNORS OF THE BRITISH INSTITUTION,

FOR PROMOTING THE FINE ARTS IN THE UNITED KINGDOM;

THIS WORK
IS MOST RESPECTFULLY DEDICATED,

BY THEIR MOST OBEDIENT,

AND VERY HUMBLE SERVANT,

MICHAEL BRYAN.

London, May 1, 1816.

THE ROYAL HIGHNESS THE PRINCE OF WALES

INTRODUCTION

DEAR PRINCE

The design of this book is to present to you a collection of the most beautiful and interesting objects which the collection of the Prince of Wales has produced. It is a collection of objects which are of the highest importance to the history and civilization of the world, and which are of the highest importance to the history and civilization of the world. It is a collection of objects which are of the highest importance to the history and civilization of the world, and which are of the highest importance to the history and civilization of the world.

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INTRODUCTION.

THE benign influence which the cultivation of the *Fine Arts* has produced on the civilization of society through the different ages of the world, is so universally admitted, that any further disquisition on their excellence may be deemed superfluous; but, in presenting to the public a work of this nature, it may be expected that something should be said respecting the attributes of Painting, as well as of its origin, and of its progress among the ancients.

Painting, which is deservedly ranked as one of the most important and interesting of the liberal arts, has been too frequently considered as merely calculated to charm the eye, and to gratify the senses; but a more deliberate reflection will convince us that it has a nobler claim to our estimation, and that its powers are capable of contributing to our instruction not less than to our delight.

The painter's art, in the exercise of its more elevated faculties, inspires the mind with a taste for whatever is good, as well as what is beautiful; fills the heart with the most salutary sensations, and promotes the love of virtue and the abhorrence of vice. Every agreeable impression of which our ideas are susceptible from the contemplation of the rich and varied scenes displayed by nature, living or inanimate, painting has the power of producing. In minds endowed with the most exquisite sensibility, it can augment the faculty of feeling, and soften the obduracy of the most inflexible. Its productions instil into mankind a love of order, of symmetry, of harmony of parts, and of general beauty.

By an admirable effort of human genius, painting offers to our regard every feature of universal nature; its empire extends through every age, and over every country: it presents us with the events of the most remote antiquity, as well as those of which we are the witnesses; and places in our view the most distant objects, not less than those by which we are immediately surrounded. In this respect, this admirable art may be said to surpass even nature herself, which can only set before us such objects as are actually present.

The accomplished painter may be affirmed to possess an universality of talent. He is an historian, a poet, the faithful imitator, or rather the rival of nature; and, by the magic operation of his art, the enchanted vision is carried up into the mansions of celestial being, or descends into the regions of the unblest.

Cicero, in his oration in favour of the poet Archias, speaking of the *Belles Lettres*, observes, that "they nourish us in our youth, and invigorate old age; they embellish the most fortunate situation, and console us under disaster and persecution; they accompany us night and day in our journies, and in our retreats from the world; and even when our minds are not disposed to profit by their instruction, we ought still to hold them in a just admiration, finding that, to those who possess them, they afford the most delicious gratifications." These sentiments, expressed by one of the finest geniuses of antiquity, appear to be strikingly applicable to painting, as, whether the art is practised as a profession, or exercised as an amusement and curiosity, it is productive of all these advantages.

Historic painting, from the sublime style by which it ought to be characterised, the choice of objects which concur in its arrangements, and the expansive stretch of imagination of which it is susceptible, deservedly occupies the most exalted rank in the various departments of the art. Though the historical painter may be supposed to limit the exercise of his art to such pictures as represent the events of history, yet we usually comprehend, under that denomination, whatever relates to mythology or ancient fable. This licence is also extended to such subjects as are found in the epic and tragic poets, and even to the most interesting fictions of romance. This extensive range offers to the painter of history an almost unbounded dominion, and confers on him the pre-eminence to which he is so justly entitled.

In allotting to historic painting this honourable distinction, we would by no means be suspected of a disposition to degrade any other branch of this interesting art. Unquestionably, the painter who can successfully imitate a visible object, is an estimable artist; but it cannot reasonably be denied, that he who succeeds in the higher walk of art, by the representation of objects the most difficult to be accomplished, may be presumed to possess superior endowments.

ON THE ORIGIN OF PAINTING.

IN the rudest periods of existence, the love of imitation seems to have been inherent in the nature of man; and the variety of colours and of forms appears to have been amongst the primitive sources of his enjoyments. This desire of imitating naturally led him to trace coarsely the objects which most inte-

rested his observation. Hence, instead of attempting to attribute the origin of design to any precise period or particular nation, it may be more reasonably presumed to have been indigenous in every country, where human reason has in any degree developed itself, and may be said to have been coeval with our existence.

The most untutored among the savages, who scarcely attempt to cover their nudity, have been found to be sensible to the attraction of colour, even independent of design. They select the most beautiful plumage of their birds, to embellish their vestments, and make choice of such stones or shells as are the most brilliant and varied in their colour, for their principal ornaments.

It may naturally be supposed that a great length of time must have elapsed before it was discovered that the union of design with colour contributed to increase and to vary this gratification; as it is certain that the progress of the human mind, in the acquisition of first principles, is usually languid and slow. But this discovery was no sooner made, than the germe of painting took root in the soil of human ingenuity.

The art had long been confined to a simple outline, before it was attempted to render the object represented more interesting, by filling up the contour with a general staining of colour, resembling what is called *illuminating*; and it appears to have remained in the same uncultivated state even among nations to whom we cannot justly deny the merit of industry; such as the Indians, the Chinese, and the Egyptians; among whom the arts seem to have been doomed to an eternal mediocrity.

PAINTING AMONG THE EGYPTIANS.

PLATO, who flourished about four hundred years before the Christian era, assures us, that at the period at which he lived, the art of painting had been practised by the Egyptians upwards of *ten thousand years*, and that there remained, in his time, productions of that high antiquity, which were neither inferior to, nor very different from, the paintings of the Egyptian artists at the time at which he wrote. Without regarding the precise term of *ten thousand years* as *seriously* deserving of our credit, we cannot refuse our belief that the art had been practised in Egypt during the revolution of an indefinite series of time, which ascended to an indeterminable antiquity. The testimony of the disciple of Socrates therefore proves that the practice of painting was extremely ancient in Egypt; that their works were infinitely durable; but that, through a long succession of ages, the Egyptians had made little or no progress in the art.

In that superstitious country, the artist was prohibited from attempting any innovation or improvement in the old established style of his predecessor.

The disciple implicitly pursued the beaten path of his instructor, who had himself been the servile follower of the rules established in the most barbarous periods of the art, a deviation from which would have been punished as a heresy in religion. Hence the artist was bereft of the stimulus of emulation; no one endeavoured to surpass another; and if, in the torpor to which the laws of his country subjected him, the artist sometimes experienced the impulse of genius, or felt the inspiration of a creative faculty, he was deterred from yielding to their impression by a frightful fanaticism, which suspended over his head the punishment of impiety.

The Egyptian painters and sculptors designed their figures in a style peculiarly stiff and formal, with the legs invariably closed, and the arms stuck to their sides, as if they had consulted no other models than their bandaged mummies. As they never dissected their dead, they must have been totally unacquainted with the construction and articulation of the bones and muscles; and though it has been pretended that the Egyptians were not ignorant of anatomy, it may be said to be little more than a mockery of the term, as it is certain that their knowledge of that science was confined to what they could learn from preparing their dead bodies for embalment.

The artists of Egypt were chiefly employed on works devoted to the purposes of religious worship, in which the figures were not only confined to particular and consecrated postures, from which they were not permitted to deviate, but were in themselves generally monstrous in their form; sometimes representing the bodies of animals with human heads, sometimes human bodies with the heads of brutes, which were often anomalous and imaginary, and which had no prototype in nature.

According to Winckelmann, the vestiges of Egyptian painting, with which we are best acquainted, are the bandages of their mummies. These productions have resisted the ravages of time, and are still submitted to the examination of the curious. In these the outline of the figures is traced with black; the colours they used were confined to four, blue, red, yellow, and green, which were not broken or blended, the red and blue being the predominant colours.

Norden, Pococke, Bruce, and other modern travellers, make mention of several colossal paintings, found on the walls of the temples, and in the tombs at Thebes, Denderah, and other places in Upper Egypt. And Winckelmann justly regrets that those curious remains had not been visited by artists, or by persons conversant in works of art, by whose testimony we might have been correctly informed of their character, style, and manœuvre. In the description given of them by Norden, the colours are said to be entire and unblended, like the paintings on the bandages of their mummies, and proves that the art, even in these gigantic productions, was confined to the manner practised in its infancy.

We have now, however, the evidence of an ingenious and enlightened artist, who has lately visited these venerable relics. M. Denon, in his *Voyage dans la Basse et Haute Egypte*, has given a curious and interesting account of the paintings at Thebes, which he reports to be as fresh in colour as when they were first painted. The design in general is stiff and incorrect; and whatever attitude is given to the figure, the head is always represented in profile. The colours are entire, without blending or degradation, as in our playing cards, the whole exhibiting the art as it was practised in its rudest state.

We may therefore conclude, that though the Egyptians were among the earliest practisers of the art, yet, during a long series of ages, if it did not remain entirely stationary, there was little progress towards improvement; and that in Egypt the arts constantly retained their ancient style, until it passed under the dominion of the Ptolemies.

PAINTING AMONG THE GREEKS.

ALTHOUGH the history of painting among the Greeks is better known than that of the nations by whom the art was practised at a more remote period, it is still involved in considerable obscurity.

It is generally admitted that the arts were practised in Asia and in Egypt for many ages before any traces of them are to be found among that people, by whom they were destined to be carried to the highest pitch of perfection. And painting, as well as her sister arts, sculpture and architecture, are believed to have been introduced into Greece by the communication that nation held with Egypt and Asia, through the channel of the Phœnician traders.

The origin of painting in Greece was unknown to Pliny, who is the only writer to whom we are materially indebted for the few fragments which have been preserved to us of the biography of their artists. He could only obtain them from the Greek authors; and on this occasion he complains that they have not been very attentive to their accustomed accuracy.

In Greece, as in Egypt, it was to be apprehended, that, as their first efforts were rude and barbarous, the arts might have fallen into the trammels with which they had been shackled in that country from which they were imported, and have continued to languish under an hereditary mediocrity. But the rudiments they received, though their approach towards improvement was slow, were, by progressive cultivation, gradually carried to that summit of perfection in which the Greeks may indisputably be said to have remained without rivals. Their finest works have ever since been made the models of our imitation; and it has been found that nothing beautiful, grand, or graceful, can be accomplished without contemplating the monuments they have left us.

Convinced that man is the noblest production of nature, by the harmony of

his construction, and the admirable proportion of his members, they applied themselves to an attentive study of anatomy, and the structure and movement of the body. Their manners and customs were of infinite advantage to the artist in the prosecution of these studies, by the frequent opportunities they afforded him of viewing the *athletæ*, or wrestlers, in their exhibitions in the Gymnastic exercises. Hence we may infer, that the Grecian artists did not entirely deduce, from the resources of their minds, that perfection and beauty of form by which their works are so characteristically distinguished. The ardent imagination of the Greeks did not permit them to confine themselves to the representation of man, they soon aspired to that of their divinities.

In a country, rich in natural productions, and blessed with a happy temperature, in point of climate; inhabited by a brave and polished people, whose religious worship was as magnificent in its forms as it was ingenious and elegant in its allegories; where victory and liberty were placed upon the altar, and where, impassioned with the love of glory, they bestowed on their heroes and philosophers the honours of deification; the arts may be presumed to have found a genial soil. Such was ancient Greece, where it was believed, with reason, that the representation of their gods and heroes in their public temples was of the greatest efficacy in the support of religion, and in promoting the love of their country.

At Athens, the portico of the *Pœcile* was devoted to the reception of such paintings and sculpture as recorded the brilliant achievements of their warriors, or the annals of the most distinguished and virtuous of their citizens. Inspired with such sentiments, their artists felt an enthusiasm which animated them to the most fervid exertions.

Although it has never been attempted to be denied that the ancients carried sculpture to a perfection which all the succeeding efforts of the art have been unable to equal, it has been alleged that they were less successful in painting, in which they have been said to be greatly inferior to the moderns. In the inquiry into what degree of perfection the art of painting was carried by the Greeks, the different parties who have entered into the discussion have shewn an unusual contrariety of opinion. On one side, a bigoted admiration of whatever has descended to us from antiquity, has decided their unqualified superiority over every thing modern; whilst, on the other, by a determined opposition, it has as roundly been pretended that the paintings of the ancients were only worthy of exciting our contempt.

In this, as in most other disputes, it may reasonably be presumed, that the just estimation of both will be found between the two extremes. It is deserving of remark, that none of the works of the celebrated Greek painters have reached us, by which we might have been enabled to form a competent judgment of their talents. We are consequently under the necessity of regulating

our ideas by the descriptions given us of them in the ancient writers. The paintings of antiquity, with which we are acquainted, are almost entirely confined to some ornaments of apartments, baths, and tombs, which were discovered in the ruins of Pompeii and Herculaneum, and which are very rationally believed to have been executed by very subordinate artists, who may be regarded as the ordinary painters of mansional decoration. The paintings found in the remains of Pompeii and Herculaneum cannot, therefore, serve us correctly, in forming our ideas of the state of painting even at the period at which they were executed. Painted, for the most part, on walls, and exposed for a great length of time to the air, and after the disaster buried for near two thousand years under heaps of lava and ashes, it is even surprising that they have been so well preserved. Besides, Pompeii and Herculaneum were not places of the first rank, and as the paintings found there seem to have only served as the decorations of their villas, or country houses, we may fairly conclude that they were generally either copies, or the productions of very subordinate artists.

From a candid consideration of these, and the scanty information afforded us by the writers of antiquity of the works of their most celebrated painters, we may conclude, that as the Greeks carried sculpture to such acknowledged perfection, it will not be denied that their painters, as well as their statuaries, must have been perfect masters of design, so essential to the successful exercise of either art. In comparing the paintings of the moderns with those of the ancients, it may be fairly inferred that the latter surpassed the former in expression, in the purity of design, the attitudes of their figures, and in what is called ideal beauty. With respect to colouring, the discovery of oil-painting has given to the moderns a powerful advantage, which the ancients had no means of attaining. The ancient paintings will also be found to be inferior to those of the moderns in that illusion, which results from a perfect acquaintance with the principles of the chiar-oscuro. The modern painters have also surpassed the ancients in the arrangement of their groups, and in their knowledge of perspective.

SOME ACCOUNT OF THE GRECIAN PAINTERS.

THE earliest essays of the art among the Greeks, as in the nations who preceded them, were confined to the tracing of a simple outline, called by Pliny *Pictura Linearis*, the invention of which is, by some, attributed to CLEANTHES, of Corinth. To this first stage of the art succeeded the introduction of other lines, indicative of the internal parts of the figure, but it was still only an outline, without colour. This improvement is ascribed to TELEPHANES, of Sicyon, and to ARDICES, of Corinth.

The progress of the art next led to an attempt to fill up the contour of the figure with one colour, said to have been first practised by CLEOPHANTES, of Corinth, styled for his invention *Monocromatos*. This discovery is also attributed to HYGIEMON, DINIAS and CHARMAS, and is said to have been improved by EUMARUS, the Athenian, and CIMON, of Cleonæa, particularly by the latter, who has the credit of having been the first who attempted to place the figure in different attitudes, to express the joints of the limbs, and the veins of the body. He is also said to have been the first who introduced folds into his drapery.

From this epoch, tradition supplies us with a more particular account of the artists who successively appeared in the advancement of painting among the Greeks, though their history is frequently enveloped in doubt and uncertainty.

BULARCHUS. The earliest picture of which the ancient writers have given a description is the Battle of the Magnesians, painted by Bularchus, who appears to have flourished about seven hundred and twenty years before the Christian era, as, according to Pliny, this picture was purchased for its weight in gold by Candaules, King of Lydia, who died about seven hundred years before Christ. After Bularchus we encounter a chasm of upwards of two centuries and a half, in the history of painting. It appears, however, that it was practised with success in the Isle of Rhodes, at the time of Anacreon, who lived about five hundred years before our era. That poet, in his twenty-eighth and twenty-ninth Odes, mentions the practice of the art, and that it was effected by mixing wax with their colours, called encaustic painting.

PHIDIAS, the celebrated sculptor, is said by Pliny to have practised painting. He flourished about four hundred and forty-five years before Christ, and painted at Athens a picture of Pericles, represented as the Olympian Jupiter.

PANÆNUS, the brother of Phidias, acquired a distinguished reputation in the art. He exercised his talents in conjunction with that immortal statuary, in adorning the temple of the Olympian Jupiter, where he painted Atlas supporting the World, and Hercules preparing to relieve him of his burthen, the son of Alcmena was accompanied by Theseus and Pirithoüs. He also painted Hercules combatting the Nemean Lion; Hippodamia, the daughter of Ænomaüs, with her mother; Prometheus chained to the Rock, whom Hercules is about to deliver; and Penthesiliakilled by Achilles. But the work which most contributed to the establishment of his fame, was the Battle of Marathon, with which he decorated the Pœcile at Athens. A reverend author of our country, in his *History of the Fine Arts*, asserts, that “in this painting the artist had *portrayed from the life* all the principal generals, both on the Grecian and Persian side;” in which he is, in some measure, supported by the authority of Pliny. A reference to chronology will, however, convince us, that this cannot be accurate. The battle of Marathon was fought in the sixty-second olympiad, at least sixty

years before Panæus was known as a painter. Among the most distinguished leaders were Miltiades, Callimachus, Cynægyrus, &c. among the Athenians; and Datis and Artaphernes among the Persians. Miltiades died a year after the battle, Callimachus and Cynægyrus were killed in the combat, and Datis and Artaphernes were either dead or living in Persia, at an extreme old age, when the picture was painted. It is possible that these portraits might resemble the chiefs mentioned, but they must have been drawn from pictures painted in their lifetime.

POLYGNOTUS. This great painter was a native of the Island of Thasos, and a contemporary of Panæus, though some years younger. He flourished about four hundred and thirty years before our era, and, as an original artist, deserves more consideration than any of his predecessors. The force of his imagination stamped painting with a kind of national character, and his style was adopted by the principal schools of Greece which succeeded him, as the compositions of the versifiers were marked, more or less, with the imagery and colouring of Homer. Endowed with a taste for poetry as well as painting, he had not only stored his mind with the beauties of the Iliad and the Odyssey, but had studied all the epic poems then extant, which furnished him with the mythological subjects with which he adorned the temples and porticos of Athens, Delphi, and other cities of Greece.

Pliny is lavish in his eulogy on the powers of this painter. According to that writer he was the first artist who gave an air of ease and grace to his figures; dressed his females in rich and elegant vestments; and, above all, characterised his heads with an expression which was entirely unknown before him. The history of the siege and taking of Troy, supplied the favourite subjects which occupied the talents of this great master: and though those memorable events comprehended so many interesting circumstances, and such terrible situations, that it appeared to be beyond the effort of human genius to combine or unite them; the enthusiasm of this artist, unchecked by obstacles, inspired him with such lofty and sublime conceptions, that they filled the mind with astonishment. He gave proof of his extraordinary capacity in vanquishing difficulties, in his celebrated picture of Cassandra. He represented the daughter of Priam at the moment she had been brutally outraged by Ajax in the temple of Minerva. The face of the unfortunate captive was partially covered with a veil, but the glowing blush of confusion was visible in her countenance, which displayed all the symptoms of modesty, insulted by a barbarian, who has been regarded as a hero.

This admired performance is selected by Lucian in representing the portrait of his perfect woman, "Polygnotus," he says, "shall open and spread her eyebrows, and give her that warm, glowing, decent blush, which so inimitably beautifies his Cassandra. He likewise shall give her an easy, genteel, flowing

dress, with all its tender and delicate wavings, partly clinging to her body, and partly fluttering in the wind."

Polygnotus was fond of compositions which admitted of a great concourse of figures, and it was probably the taste of the particular period at which he lived, a taste which was not long predominant.

In the portico, called the Pœcile, at Athens, he painted the Battle of Marathon. In the fore-ground of the picture, the Greeks and Persians were represented combating with equal valour; but in extending the view to the middle of the composition, the barbarians were seen flying to the Phœnician ships, which were seen in the distance. In this painting, Polygnotus allowed himself more licence than ever Pindar ventured to introduce into a lyric poem. Minerva, the tutelar goddess of the Athenians, and Hercules, are made to descend from heaven; the town of Marathon is personified by a genius, and Theseus is drawn from the shades of death to witness a battle which took place some centuries after his death. This is considered the earliest anachronism that appeared in painting.

MYCON was also a contemporary of Polygnotus, and was employed with him in the Pœcile at Athens. He also painted some pictures in the Temple of Theseus, but we have no account of their subjects, nor of the abilities of the artist, though they may be presumed to have been respectable, as he worked in conjunction with Polygnotus, and as his pictures were purchased by the Athenians at large prices.

PAUSON. This painter is to be introduced nearly at the same epoch with the two preceding artists, as he is mentioned by Aristotle, in a comparison with Polygnotus, and another contemporary, Dionysius of Colophon. "Polygnotus," says that philosopher, "drew men more perfect than they were, Pauson worse than they were, and Dionysius such as they really were." From whence we may infer, that Polygnotus embellished nature by something of ideal beauty, that Pauson degraded her by a selection of her most vulgar and ignoble forms, and that Dionysius contented himself with representing nature as she usually appears.

DIONYSIUS, of COLOPHON, approached to the perfection of Polygnotus. The subjects he chose to treat were less important; but, according to Ælian, "his works exhibited the same expressive character, the same choice of attitudes, a similar attention to propriety, and the same elegant arrangement of his draperies: but he represented the objects in a smaller proportion." By these expressions, Ælian has been supposed to explain more clearly the passage of Aristotle; and it has been thought to result from his suggestion, that Polygnotus designed his figures larger than life, Dionysius the size of life, and Pausan smaller than life. Winckelmann, however, interprets this in another manner. According to that writer, Polygnotus painted his figures better, that

is to say, he stamped them with a grandeur above the scale and conformation of man. As he usually chose his subjects from mythology, or from heroic history, his figures resembled heroes, representing nature in the most select and elevated forms of ideal beauty. Pauson gave to his figures a more common and familiar air. In the opinion of Winckelmann, Aristotle meant to say that the pictures of Polygnotus were in painting what tragedy is in poetry, and that the figures of Pauson resembled the characters in a comedy, which are represented more than ordinarily ridiculous, to render the effect more ludicrous. Dionysius, whom Pliny places amongst the most famous painters, held a sober medium between Polygnotus and Pauson, and may be said to have been, with respect to Polygnotus, what Euripides was to Sophocles: the latter represented his heroines what they ought to be, the former such as they were.

AGLAOPHON, CEPHISSODORUS, PHRYLUS, and EVENOR, flourished about the nineteenth olympiad, or about four hundred and twenty-one years before Christ. The manner in which these painters are mentioned by Pliny and others, sufficiently establishes their claim to respectability.

APOLLODORUS. This painter was a native of Athens, and flourished in the ninety-third olympiad, or about four hundred and nine years before our era. After what has been already said in favour of Polygnotus, on the authority of Pliny, there is an appearance of contradiction in the high encomium that writer bestows on Apollodorus, when he asserts that he was the first who contributed to the glory of painting, and that before he appeared, there was no production of the art that was worthy of attracting the attention of the spectator. This seeming inconsistency may, however, be reconciled, by stating that although Polygnotus divested his design of the stiffness and formality which existed before him, clothed his females with more elegant draperies, gave superior expression to his heads, and more varied attitudes to his figures; yet his colouring was cold and feeble, and he was little acquainted with effect. But Apollodorus shewed more dexterity in the handling of the pencil, was the first who succeeded in the blending of his tones, and in the distribution of his light and shadow, by which he may be styled the inventor of the chiar-oscuro. Among his works, is mentioned a picture of Ajax struck by Lightning, which was formerly at Pergamus.

ZEUXIS. This distinguished painter of antiquity was a native of Heraclea, and flourished in the ninety-fifth olympiad, or about four hundred years before the vulgar era. He is said to have been a disciple of Apollodorus. It is at least certain that they lived in habits of intimacy: and Pliny informs us, that Apollodorus wrote some verses in praise of his talents, in which he complains that "the art of painting had been stolen from him, and that it was Zeuxis who committed the theft." He did not, like Polygnotus, occupy his talents in large and abundant compositions, but confined himself to pictures consisting of

a small number of figures, and was particularly successful in the beautiful forms of his women. Amongst his principal works, Pliny mentions a picture of Penelope, in which he seemed to have expressed the *mind* of that princess. The Crotonians having commissioned him to paint a picture of Helen, he selected five of the most beautiful young women of the city, and, uniting in his single figure whatever was most perfect in his models, produced a work of the most exquisite beauty. The painter Nicomachus seeing this picture some time afterwards, could not restrain the expression of his surprise and admiration, when a bystander, not equally capable of appreciating its excellence, demanded what he saw in the picture to excite such sensations. "Ah," replied the painter, "take my eyes, and she will appear to you a goddess!" Zeuxis also painted an assembly of the Gods, a picture of Hercules strangling the Serpent, and several other works, which are highly celebrated.

PARRHASIUS, the contemporary and rival of Zeuxis, was a native of Ephesus, and a disciple of Evenor. According to Pliny, he was the first who arrived at perfect symmetry in the proportion of his figures, gave them more relief and roundness, with an air of life and motion unknown before him. He was also particularly successful in the adjustment of the hair, and in giving a peculiarly beautiful expression to the features of his female figures. One of his principal works, representing a High Priest of the goddess Cybele, was afterwards purchased by the Emperor Tiberius, for sixty thousand *sestertii*. Pliny highly commends two pictures by Parrhasius, one representing a warrior running to the combat, the other a soldier taking off his armour. He also painted a celebrated picture of Theseus, which, in Pliny's time, was preserved in the capitol at Rome; and another representing Meleager, Hercules, and Perseus, in one group, which was formerly at Rhodes.

Parrhasius was not less distinguished for his talents than remarkable for his vanity and arrogance. He styled himself the prince of painters, and asserted that he had carried the art to the highest possible perfection. He was always clothed in the most sumptuous attire, and pretended to be descended from Apollo. Notwithstanding this weakness and folly, Parrhasius cannot justly be denied the glory of having been one of the most accomplished painters of Greece.

TIMANTHES, the distinguished and successful competitor of Parrhasius, was, according to Quintilian, a native of Cythnus, in Attica, others say of Sicyon. He triumphed over Parrhasius in a picture painted in rivalry with that artist, representing Ajax disputing with Ulysses for the arms of Achilles. Born at a period of the art, when considerable progress had been made in expression, he devoted his studies particularly to that department, and was not less remarkable for his inventive faculties. Of this he gave ample proof in his celebrated picture of the Sacrifice of Iphigenia, rendered so famous by the

orators and historians of antiquity. Having represented the spectators in different degrees of sadness, he had exhausted the expression of affliction in the figure of Menelaüs, her uncle, and finding that he was not able to give an expression *worthy* of the grief of Agamemnon, her father, he covered his face with a veil. The expressions of Pliny are remarkable: *Patris ipsius vultum velavit, quam digne non poterat ostendere*. It is well known that the ancients considered the expression of extreme grief as indecorous, and that, when they found themselves unable to repress the feelings of severe affliction, they concealed the face with the mantle. Consistently with this principle of decorum, Timanthes could not express the anguish of Agamemnon in a manner *worthy* of his character, but by covering him with a veil. Pliny appears to have weighed all his expressions. He observes, that the painter had exhausted in the other figures all the expression of sadness; but there is a great distance between sadness and the extremity of grief. Valerius Maximus expresses himself on this subject in a manner little consistent with the elevated ideas of propriety, which the Greeks had conceived of the art. That writer pretends, that Timanthes had represented Calchas sad, Ulysses afflicted, Ajax weeping, Menelaüs lamenting, and not being able to characterise the grief of the father, he covered his face with a veil. It is hardly credible, that a Grecian painter, who knew and respected the character of decency and propriety, would have represented these princes weeping and bewailing like slaves, who abandon themselves, without restraint, to all their passions and affections; or that he would have degraded personages of their rank, by a weakness which he would not have dared to bestow on the lowest Spartan woman.

EUPOMPUS. Of this painter, who was a native of Sicyon, tradition furnishes us with very scanty information. He was, however, unquestionably of great celebrity, and had the credit of being the founder of the Sicyonian school. Pliny only notices one picture by Eupompus, representing a conqueror in the Gymnastic combat, holding the palm of victory.

PAMPHILUS was a native of Amphipolis, in Macedonia, and a disciple of Eupompus. He flourished in the reign of Philip, the father of Alexander the Great, and has the reputation of being the first artist who united painting with the study of the belles lettres. He was well acquainted with the mathematics, which he considered so essentially necessary to the art, that he affirmed, that no painter could be perfect in it who was ignorant of them. From hence it may be inferred, that the painters of antiquity were not so totally ignorant of perspective as has been usually supposed. He distinguished himself among the painters of his time by an arrangement in his compositions, superior to whatever had been shown by his predecessors, and acquired so high a reputation, that some of the youth of the noblest families became his disciples. Such was the

lustre and dignity to which he elevated the art, that by his influence an ordinance was first published at Sicyon, and afterwards made general throughout all Greece, by which painting was placed in the first rank among the liberal arts, was forbidden to be practised by slaves, and was only to be studied by persons of education and distinction. His pictures were usually of large dimensions, and his compositions more crowded with figures than was customary among the Grecian artists. One of his principal works represented the Battle of Phlius. He had the credit of having been the instructor of Apelles.

EUXENIDAS. This artist was less indebted for his reputation to his merit as a painter, than to having been the master of Aristides. He was a native of Thebes, and a contemporary of Pamphilus. According to Pliny, he was the first painter who succeeded in representing in the countenance the expression of the various passions of the human mind. *Is omnium primus animum pinxit, et sensus humanos expressit, quæ vocant Graeci ἡθῆ; idem perturbationes.* One of his most admired works was a picture representing a city stormed, and taken by assault, in which he introduced the mother of an infant mortally wounded in the bosom, and the child endeavouring to reach the breast. In the countenance of the dying parent was expressed, with infinite art, the utmost horror, lest her infant should imbibe her blood instead of her milk. He also painted a celebrated picture of a battle between the Greeks and Persians, containing upwards of a hundred figures, which was purchased by Mnason, the tyrant of Elatia, for a thousand *minæ*, or about three thousand seven hundred and fifty pounds sterling. His picture of Bacchus and Ariadne was seen, at the time of Pliny, in the Temple of Ceres, at Rome; where was also preserved in the capitol another work of Aristides, representing an old man teaching a child to play on the lyre.

APELLES. In the hundred and twelfth olympiad, or about three hundred and thirty-two years before the christian era, rose the great luminary of ancient art, in the person of Apelles. According to Pliny and Ovid, he was a native of the isle of Cos; by others he is said to have been born at Ephesus. He was a disciple of Pamphilus, and was probably of a distinguished family, as no student of mean birth was admitted into that school. Combining in himself all the excellencies of the artists who had preceded him, and endowed with a genius capable of contending with the most arduous difficulties, he is generally supposed to have carried the art to the highest attainable perfection. He not only excelled in composition, design, and colouring, he also possessed an unbounded invention, was select and beautiful in his proportions and contours, and, above all, his figures were always distinguished by an unspeakable grace, which was peculiar to him, and which may be almost said to have been the effect of inspiration. No painter ever applied to the study of his art with

more persevering assiduity than Apelles. He never permitted a day to pass without practising some branch of his art; hence originated the maxim, *Nulla dies sine linea*.

His extraordinary talents, and the polished accomplishments of his mind, secured him the patronage and esteem of Alexander the Great, whose portrait he drew several times, and received from that conqueror the exclusive privilege of painting his likeness. Among others, was a portrait of Alexander holding a thunderbolt, which was placed in the Temple of Diana, at Ephesus, and was so admirably executed, that Plutarch reports that it used to be said there were two Alexanders, one invincible, the son of Philip; the other inimitable, the work of Apelles.

One of his most admired productions was a picture of Venus rising from the sea, called Venus Anadyomene, which Ovid has celebrated in his verses:

*Si Venerem Cois nunquam pinxisset Apelles,
Mersa sub æquoreis illa lateret aquis.*

Pliny asserts, that Alexander permitted his favourite mistress, the beautiful Campaspe, to sit to him for his Venus, and that the painter becoming enamoured of his model, the conqueror resigned her to his arms*. We are told by Ælian, in his *Various History*, that having painted a portrait of Alexander on horseback, which was not so much admired by the monarch as it deserved, a horse happened to be brought, which neighed at the sight of the horse in the picture, upon which Apelles is said to have addressed Alexander as follows: "Sire, it is plain that your horse is a better judge of painting than your Majesty." Bayle thinks this too rude and unmannerly to be ascribed to a painter who is represented as a man of an easy, complaisant, and polite behaviour. He must either have been a court buffoon, or a person of such odd eccentric humour, as has been sometimes met with among the most eminent artists.

It is, however, certain, that he frequently indulged in raillery. One of his disciples having shown him a picture of Helen which he had loaded with gold, "Young man," said the painter, "not being able to make thy Helen beautiful, thou hast resolved to make her rich."

One of the chief excellencies of Apelles in portrait-painting was to give so perfect a resemblance of the person represented, that the physiognomists were able to form a judgment as easily from his pictures as if they had seen the originals. This readiness and dexterity in taking a likeness was of singular utility to Apelles, in extricating him from a very perilous dilemma into which he was thrown, at the court of Ptolemy. When that prince reigned in Egypt, Apelles, who had not the good fortune to be in favour with Ptolemy, was driven by a storm into the port of Alexandria, where his enemies suborned a

* Other writers pretend that Phryné served him as a model for his Venus.

mischievous fellow, who was one of the King's buffoons, to play a trick upon him, by inviting Apelles, in the King's name, to supper. On his arrival, finding Ptolemy surprised, and not very well pleased with his visit, he apologised for his coming, by assuring the King that he should not have presumed to wait upon him, but by his own invitation. Being required to point out the person who had thus imposed upon him, he sketched his portrait, from memory, with a coal upon the wall, which Ptolemy instantly recognised to be his buffoon. This adventure reconciled him to Ptolemy, who afterwards loaded him with wealth and honours. These, however, far from blunting the shafts of envy, served only to point them with more inveterate poison.

Antiphilus, a painter of reputation, though greatly inferior to Apelles, who was then at the court of Ptolemy, accused him of having been implicated in the conspiracy of Theodotus, governor of Phœnicia, affirming that he had seen Apelles at dinner with Theodotus, and that, by the advice of that painter, the city of Tyre had revolted, and Pelusium had been taken. The accusation was totally groundless, Apelles never having been at Tyre, and having no acquaintance with Theodotus. Ptolemy, however, in the height of his resentment, without examining into the affair, concluded him guilty, and would have punished him with death, had not an accomplice of the conspirators declared his innocence, and proved that the accusation originated in the jealousy and malevolence of Antiphilus. Stung with confusion at having listened to so infamous a slander, Ptolemy restored Apelles to his favour, presented him with a hundred talents, to compensate the injury he had sustained, and condemned Antiphilus to be his slave.

On his return to Greece, as a memorial of the persecution, and to avenge himself of his enemies, Apelles painted an allegorical picture representing *Calumny*, in which he seems to have exerted all his inventive faculties. Of this ingenious composition, Lucian has furnished us with the following description: "On the right of the picture was seated a person of magisterial authority, to whom the painter had given large ears, like those of Midas, who held forth his hand to Calumny, as if inviting her to approach. He is attended by Ignorance and Suspicion, who are placed by his side. Calumny advanced in the form of a beautiful female, her countenance and demeanour exhibiting an air of fury and hatred. In one hand she held the torch of Discord, and with the other dragged by the hair a youth, personifying Innocence, who, with eyes raised to heaven, seemed to implore the succour of the Gods. She was preceded by Envy, a figure with a pallid visage, and an emaciated form, who appeared to be the leader of the band. Calumny was also attended by two other figures, who seemed to excite and animate her, whose deceitful looks discovered them to be Intrigue and Treachery. At last followed Repentance, clothed in black, and covered with confusion, at the discovery of Truth in the distance, environed

with celestial light." Such was the ingenious fiction which indicated the vengeance of Apelles, and which may be regarded as one of the most admirable examples of emblematical painting that the history of the art affords. Raffaele made a drawing from Lucian's description of this picture, which was formerly in the collection of the Duke of Modena, and was afterwards placed in the French Museum.

It was customary with Apelles to exhibit his pictures publicly, not for the purpose of being flattered with the incense of applause, but with an intention of profiting by whatever just criticism might be made on the work. That the public might feel themselves at liberty to express their sentiments freely, he usually concealed himself behind a pannel, that his presence might not be a restraint on the expression of their judgment. On one of these occasions, a cobbler found fault with some incorrectness in the representation of a slipper, and Apelles, convinced of the judicious observation of the artisan, made the necessary alteration. The picture being again offered to public view in its improved state, the cobbler, proud of the success of his first criticism, ventured to find fault with the leg, when Apelles, discovering himself, addressed to him the well-known sentence which has since become proverbial: *Ne sutor ultra crepidam*. The modesty of this great painter was not less worthy of admiration than his extraordinary talents. Far from being jealous of his contemporaries, he not only extolled their merit, but, favoured as he was by fortune, made use of his wealth in promoting the interest of his rivals. His generous conduct to Protogenes is generally known, and will be more particularly noticed in the account of that painter.

PROTOGENES. He was a native of Caunus, a city of Caria, subject to the Rhodians. It is not known of whom he was a disciple, but it is probable that he received his instruction from some obscure artist, or that he formed his style by studying the works of the painters who had preceded him. It is certain that for some time he practised ship-painting for a livelihood, that the early part of his life was passed in indigence and obscurity, and that he was considerably advanced in years before he became known as an artist. One of his principal pictures, and which has been celebrated by several writers, represented the hunter Jalisus with his Dog, which was long preserved in the Temple of Peace at Rome. It is said that this picture was the means of saving the city of Rhodes, when it was besieged by Demetrius, who, finding that the place was only assailable on that side on which was the house of Protogenes, the King chose rather to abandon his conquest, than to destroy so admirable a work of art. The *atelier* of Protogenes was situated without the walls of the city, where, to the astonishment of the besiegers, he continued to paint with the most perfect tranquillity and indifference, amidst the clang of war, and the shouts of the soldiers. This circumstance being made known to Demetrius,

he ordered the artist to be brought to his tent, when he demanded how he could persist in the quiet exercise of his profession when surrounded by the enemies of his country? Protogenes replied, that he did not consider himself to be in any danger, as he was convinced that a great prince like Demetrius did not wage war against the arts, but against the Rhodians. It was during these hostilities that he painted his famous picture of a Satyr playing on a Flagelet. Another admired work of Protogenes was a subject taken from the Odyssey, representing Nausicaa driving a chariot drawn by mules.

Notwithstanding the distinguished talents of Protogenes, his fellow citizens were either insensible of his merit, or were more than usually parsimonious in the remuneration he received for his works. He lived in extreme poverty, until the generosity of Apelles, his competitor, roused the Rhodians from the indifference they had shown to his talents. When that great painter visited Rhodes, he was struck with admiration on seeing the works of Protogenes, and declared that nothing could surpass them. He demanded what price he put upon his pictures, and the painter of Rhodes having named an inconsiderable sum, Apelles, indignant at the injustice done to such admirable productions, paid him fifty talents for one picture, announcing publicly, that he would make it pass and sell it as his own. This liberality opened the eyes of his fellow citizens, who from that time held his works in the highest estimation.

EUPHRANOR. According to Pliny, this painter flourished in the hundred and fourth olympiad, or about three hundred and sixty-four years before Christ; a date, which can neither be reconciled with tradition, nor with what Pliny himself advances on other occasions. He also places Euphranor in the first rank among the artists who appeared after Pausias, who was younger than Apelles. It is, therefore, more consistent with chronology to suppose that Euphranor flourished about the hundred and fifteenth olympiad, or about three hundred and twenty years before the vulgar era. He was a native of the isthmus of Corinth, and not only distinguished himself as a painter, but excelled as a statuary, both in marble and metals. He gave a peculiar dignity to his heroes, and though Pliny extols him for an exact symmetry in his proportions, by an apparent contradiction, he informs us, that the bodies of his figures were too delicate, and the heads too large. He is said, however, to have written a treatise on symmetry. One of his principal paintings at Athens was the Battle of Mantinea, which is highly applauded by Pausanias and Plutarch. He also painted a picture of Theseus, with which he was so satisfied, that in comparing it with one of the same hero, painted by Parrhasius, he exultingly observed, that "the Theseus of Parrhasius appeared to have been fed on roses, and his with flesh."

MELANTHUS is mentioned by Quintilian, Pliny, and Plutarch, as a disciple of Pamphilus. Like his instructor, he excelled in the chaste propriety of his

compositions. His school was frequented by numerous disciples, and he wrote some treatises on the art.

ASCLEPIODORUS was a contemporary of Apelles, and his works were particularly admired by that great painter, for the exact symmetry of his proportions. The esteem of Apelles, and his own merit, occasioned his works to be purchased at very large prices. And Pliny reports, that he painted twelve pictures of the Gods for Mnason, the tyrant of Elatea, for which he was paid three hundred minæ, or about nine hundred pounds for each.

NICOPHANES. This painter is ranked by Pliny among the most eminent artists of his time. He possessed a lively genius, and was not less ready in his invention than prompt in his operation. He was surnamed "the painter of courtezans," as he frequently made choice of them for his models, which is the more probable, as they were generally the most beautiful women in Greece.

NICOMACHUS. He was a native of Thebes, and the brother of Aristides. Of all the painters of antiquity, he was the most remarkable for the extraordinary facility of his pencil, a promptness which did not however diminish the beauty of his productions; and Plutarch compares the readiness with which he operated to that of Homer in the composition of his verses. Aristratus, the tyrant of Sicyon, having engaged him to decorate with his paintings a monument he intended to consecrate to the memory of the poet Telestus, a particular day was fixed when it was expected to be finished. The period had nearly elapsed before the painter had commenced his work, when Aristratus, irritated by his apparent neglect, threatened to punish him severely; but Nicomachus accomplished his undertaking within the limited time, and with as much beauty as promptitude.

Among his principal works was a picture of the Rape of Proserpine, which was for a long time preserved in the capitol at Rome. At the time of his death he left imperfect a picture of Helen, called Tyndarides, which was held in such admiration, that no painter who succeeded had the boldness to attempt to finish it.

PHILOXENES, a native of Eretria, was a disciple of Nichomachus, and adopted the expeditious style of his instructor. According to Pliny, he painted for Cassander, a picture representing the Defeat of Darius by Alexander, which was esteemed one of his most considerable works.

PERSEUS. He was a disciple of Apelles, and though greatly inferior to his master, he may be presumed to have possessed considerable talents, as he was favoured with the particular esteem of that admirable painter, who addressed to him a treatise he wrote on the art.

PAUSIAS. This painter was a native of Sicyon, and was first instructed in

the art by his father Bries, but afterwards became a disciple of Pamphilus. He was the first artist of antiquity who introduced the painting of ceilings, which, previous to his time, had never been decorated in that manner. He also painted pictures of a small size, and was particularly successful in the representation of children. Some of his rival artists pretended that he made choice of those subjects as best suited to the slow and laboured style of his execution. To contradict the calumny, and to prove that he was capable of more spirited exertions, he finished in one day a large picture representing the infant Hercules. In his youth, he became enamoured of Glycera, the beautiful garland maker; and one of his most admired works was a portrait of his mistress holding a garland. A copy of this picture was purchased at Athens, by Lucius Lucullus, for two talents. He also excelled in painting animals.

AETION. It is not without considerable uncertainty that this painter is here placed among the contemporaries of Apelles, Protogenes, and Nichomachus. Pliny takes no notice of Aëtion, although he was an artist of great reputation; and we are only supported in the presumption that he lived at that particular period by a passage in Cicero, in which he mentions him with those distinguished painters, without, however, informing us that they were coetaneous. If the authority of Cicero does not sufficiently establish that Aëtion lived at the same period with Apelles, and the great artists above-mentioned, the manner in which he is noticed by him, warrants his being placed among the ablest painters of Greece. *Similis in pictura ratio est, in quâ Zeuxim, et Polygnotum, et Timanthem, et earum qui non sunt usi plus quam quatuor coloribus, formas et lineamenta laudamus; at in Aëtione, Nicomacho, Protogene, Apelle, jam perfecta sunt omnia.*—(*De clar. orat.*)

The testimony of Cicero is supported by that of Lucian. That writer proposes as a model of perfection in the graceful style a picture by Aëtion, representing the Nuptials of Alexander with Roxana. This picture had been exhibited at the Olympic games, and excited such admiration in the minds of the judges, that Proxinedes, the principal arbiter, exclaimed in the midst of the assembly, "I reserve crowns for the heads of the *Athletæ*, but I give my daughter in marriage to the painter *Aëtion*, as a recompense for his inimitable picture." Pliny places Apelles, and some of his contemporaries, amongst the painters who only employed four colours. This opinion is at least combatted, if not rendered nugatory, by what is asserted by Cicero. Cicero was a zealous lover of the arts, had visited Greece, where he had seen, and had purchased, the works of the most celebrated artists, and if he did not possess a profound acquaintance with painting, he was at least what is usually called a *connoisseur*. A more ample confidence may therefore be placed in his judgment than in that of Pliny, who is believed to have been no great admirer of the art, and who

appears to have been chiefly led to notice painting when he arrived at that part of his great work, which made it necessary for him to treat of the materials used by painters, as they were connected with natural history.

CTESILOCHUS. He was a disciple of Apelles, and is chiefly remarkable for the singular manner in which he treated one of his principal works, representing the Birth of Bacchus.

ARISTOLAUS. This painter was a native of Athens, and a disciple of Pausias. He was celebrated among the painters of his time for the severity of his style; from which we may infer, that he united a purity of form with a strict simplicity in his compositions. His pictures were usually confined to a single figure, and he made choice of those eminent personages whose memory was endeared to their country by their virtue and great exploits. Among these were Theseus, Epaminondas, and Pericles.

MECHOPHANES. He was also a disciple of Pausias. His manner was dry and hard, but this defect was in a great degree compensated by a rigid correctness of design, which was duly appreciated by the artists.

ARTEMON. This artist is introduced about this period, as Pliny informs us that he painted a picture of Queen Stratonice; as it may be presumed that he painted her from life, and that it was the same Stratonice who was married to Seleucus about three hundred years before our era. He also painted a picture of Hercules and Dejanira; but his most celebrated works were the pictures which were carried to Rome, and were placed in the Octavian Portico, representing Hercules received amongst the Gods; and the history of Laomedon with Apollo and Neptune.

CLESSIDES. Although this artist is not spoken of as a painter of very distinguished talents, yet he may be presumed not to have been destitute of merit, from the celebrity he acquired by the outrageous insult he offered to Stratonice, the Queen of Antiochus. Piqued at not being treated by her with the distinction which he thought he merited, he painted a picture of her in the arms of a fisherman, whom rumour gave to her as a paramour, and placing it in the most public part of the Port of Ephesus, he immediately embarked. Notwithstanding the insolence of such a procedure, Stratonice would not suffer the picture to be destroyed, such was the exact resemblance the artist had given both to herself and the object of her affection.

THEODORUS, a native of Athens, was a painter of considerable celebrity. Among his principal works were the following: Clytemnestra and Ægistus slain by Orestes; several pictures of the events of the Trojan war, which were afterwards taken to Rome, and placed in the Philipian Portico; and a Cassandra, preserved formerly in the Temple of Concord. There are several other artists of antiquity of the same name, both painters and sculptors, mentioned by Pliny and Diogenes Laertius.

NEACLES. This painter is supposed to have flourished about two hundred and fifty years before the Christian era. He is said to have possessed a lively genius, and an accurate judgment. Being engaged to paint a picture of a combat between the Persians and Egyptians on the Nile, and being apprehensive that river might be mistaken for the sea, he introduced a mule drinking on the border of the Nile, and a crocodile ready to attack it. An episode by which he clearly indicated the scene of the action.

CYDIAS. He was a native of Cythnus, and may be presumed to have been a painter of considerable ability; as one of his pictures, representing Jason and his followers embarking for Colchis, in search of the Golden Fleece, was purchased at Rome by the orator Hortensius for forty-four thousand sesterii, which was afterwards bought by Marcus Agrippa, and placed in the Portico of Neptune, to commemorate his naval victories.

ANTIDOTUS was a disciple of Euphranor, and was more remarkable for the laborious finishing of his pictures, than for the ingenuity of his invention. His colouring was cold, and his outline hard and dry. Among the few of his pictures which have been noticed, were a Warrior ready for Combat; a Wrestler; and a Man playing on the Flute.

NICIAS. This painter was a native of Athens, and a disciple of Antidotus. Nicias not only surpassed his instructor, but was one of the most celebrated artists of his time. He painted women with great success: and Pliny reports that he was well acquainted with the principles of light and shadow, and gave an extraordinary relief to his figures. One of his most admired works represented Ulysses invoking the shadows of the dead, as described by Homer. For this picture Attalus, King of Pergamas, offered him sixty talents, about eleven thousand pounds; but such was the patriotism of the painter, that he refused the offer, and made a present of the picture to his country. It may be proper to remark, that the liberality of his fellow-citizens had enabled him thus to indulge his patriotism, as he had become extremely rich, by the bountiful remuneration he received for his works. At the time of Pliny, a picture of Bacchus, by Nicias, was preserved in the Temple of Concord at Rome.

ATHENION. He was a native of Maronea, in Thrace, and was a disciple of Glaucion, of Corinth, a painter of whom no other mention is made. He appears to have been a contemporary of Nicias, as his works are compared by Pliny to those of that painter, and without any disparity. Though his colouring was more austere than that of Nicias, it was not less agreeable. He painted a picture of Phylarchus the historian, for the Temple of Eleusys; and at Athens, Achilles discovered by Ulysses disguised as a girl. Pliny assures us, that if he had not died young, no artist would have surpassed him.

PAINTING AMONG THE ETRUSCANS.

THE arts in general, and painting in particular, appear to have been practised in Etruria at a very remote period; and Winckelmann thinks it probable that the Etruscans had made considerable progress in the arts dependent on design, before their communication with Greece. The same inference may be drawn from some passages in the Roman authors, though the evidence of no Etruscan writer on art has been handed down to us. It is probably not without foundation, that the Romans have been accused of having endeavoured to destroy every vestige or monument which they found in the countries they overran, that no traces might be left of the antiquity of the neighbouring nations. This jealousy is in some degree corroborated by the silence of their writers, who appear only to have preserved the names of the vanquished people as triumphal trophies, and not for the purpose of making posterity acquainted with the state of their civilization, or the arts which they had cultivated, long before Romulus and his associates came to establish themselves on the banks of the Tyber.

Pliny, indeed, admits, that at Cære, in Etruria, and at Ardea and Lanuvium, in Latium, there existed in his time some paintings which attracted the admiration of the curious, and which were more ancient than the foundation of Rome. In the third chapter of the 35th book of his *Natural History*, he thus expresses himself: "I cannot contemplate without astonishment those paintings at Cære, which appear recent and fresh, after so many ages. The same may be said of the Atalanta and the Helen, which are seen in a ruined temple at Lanuvium. The artist has represented Atalanta naked, and both the figures are of exquisite beauty."

It had long been regretted, that the ravages of time, and the devastation of Italy, had deprived us of every vestige of the paintings of the Etruscans, when the Padre Paciaudi, a Theatine monk, discovered, near the ancient Tarquinia, formerly belonging to Etruria, several tombs decorated with paintings. He communicated this interesting discovery to the Count de Caylus, in a letter from Rome in 1760, in which he informed him that in the environs of Tarquinia are found a great number of small grotts, which had served as tombs, which were decorated with paintings on the pilasters and friezes. An exact description of some of them, with plates, has been published by Mr. Byres.

Winckelmann also speaks of the paintings found in the tombs near Tarquinia; many of the friezes represent combats and assassinations, others appear to relate to the doctrine of the Etruscans on the state of the soul after death.

From the few remains of Etruscan painting which have escaped destruction,

it may be inferred, that in Etruria, as in every other country, the art was nearly in the same state of rudeness in its infancy; and that at a more advanced epoch, when it began to assume a national feature, it was marked with a similar character to that which was preserved in Tuscany after the revival of the art; that it was more distinguished by grandeur than beauty, and by energy rather than grace.

PAINTING AMONG THE ROMANS.

FROM what has been said in the account of the Greek painters, it will be seen that many of their most celebrated works were transported to Rome, for the embellishment of their temples and public edifices; and we might from thence be naturally led to conclude, that painting was successfully practised and patronised among the Romans, at an early period of the republic. On inquiry, however, it will be found that for upwards of four centuries after the foundation of Rome, the Romans were occupied in pursuits very different from the cultivation of the elegant arts; and it is certain that Rome was indebted to the Etruscans for whatever she possessed in the first ages of the republic, either of sculpture, painting, or architecture.

Declared enemies of repose, they considered peace among the greatest of public calamities; and so far from contributing to the progress of science, or the perfection of any liberal art, they conceived glory to consist solely in amassing spoils amidst carnage and devastation. Bent on the conquest of distant countries, as well as those of the neighbouring nations, the triumphs of the Roman eagle were to them more worthy objects of pursuit, than the most successful cultivation of the arts. When, indeed, their dominion had extended itself by a continued succession of conquests, and the ambitious pride of their consuls gratified itself, in their triumphs, by an ostentatious display of the spoils of subjugated nations, the productions of art of the different countries they had vanquished, particularly the Greeks, became the trophies which the vain-glory of the conqueror presented to a ferocious people, who had neither "an eye to see, nor a taste to feel their perfection." Even the conquerors themselves regulated their value of these productions of genius and taste rather by the estimation in which they were held by the people who had been plundered of them, than the discriminating judgment of the spoliator. The glory of their arms, and the aggrandisement of their dominion, were the great objects of Roman ambition, and this picture of their policy is even corroborated by the most distinguished of their poets:

Tu regere imperio populos, Romane, memento :

Hæ tibi erunt artes; pacique imponere morem,

Parcere subjectis, et debellare superbos. VIRGIL.

Impressed with such ideas, it is not to be wondered at, that no painter of celebrity appeared at any epoch among the Romans, whose artists were few, and those of decided inferiority.

Previous to the four hundred and fiftieth year after the founding of Rome, we have no tradition of Roman painting. About that period, FABIVS, a noble patrician, executed some paintings in the Temple of Health, on the Quirinal Mount, by which he acquired the denomination of *Pictor*, which descended to his family. These pictures existed until the reign of Claudius, when that temple was destroyed by fire. They were probably held in little estimation, as Pliny, to whom they must have been known, neither acquaints us with the subjects, nor commends the execution. That painting was then little respected by the Romans, and that the title of *pictor* was not considered as an honourable distinction, may be inferred from a passage of Cicero, in the first book of his *Tusculanes*. *An censemus si Fabio nobilissimo homini laudatum esset quod pingeret, non multos etiam apud nos Polycletos et Parrhasios fuisse.* It therefore appears that the art was held in little estimation, and that the title of *pictor* was rather intended to stigmatize the illustrious character who had degraded his dignity, by the practice of an art which was held in no consideration. Thus we find that the art of painting was neither esteemed nor patronised in the four hundred and fiftieth year of Rome.

The example of Fabius does not appear to have been followed by any of his contemporaries; for we find a chasm of nearly a hundred and fifty years before any mention is made of another Roman painter, when

PACUVIVS, the poet, showed his talent in the sister art in some paintings he executed in the Temple of Hercules, in the *Forum Boarium*. It is probable that the celebrity he had justly acquired as a tragic writer, gave a greater degree of interest to his paintings than their merit would otherwise have excited. Yet his productions do not appear to have placed the art on a more honourable footing: as Pliny informs us, that after Pacuvius the pencil was no longer to be found in respectable hands. His expression is remarkably significant, *in honestis manibus*. It must be allowed that the works of Fabius Pictor, and Pacuvius, could not reasonably be expected to excite a national enthusiasm in favour of an art which they only exercised as an amusement. The paintings of Fabius were the recreations of his youth; those of Pacuvius, the diversions of his old age. But painting is a difficult and arduous art, which requires the undivided exercise of all the powers of man, and to excel in which, the most protracted period of human existence is hardly found to be adequate.

After the dissolution of the Roman republic had terminated in the establishment of the empire, and when the stern ferocity which characterised the commonwealth had yielded to softer and more polished manners, together with the cultivation of literature, it might have been expected that a more prevalent

taste for painting would have discovered itself, particularly as sculpture and architecture excited a considerable degree of patronage and admiration. We find, however, from the testimony of Pliny, who certainly was not backward in giving to Rome her full share of credit in every thing relative to the arts, that from the time of Augustus to that of Vespasian, a space of about eighty years, the number of painters mentioned by that writer does not exceed seven or eight, and the majority of those of very subordinate consideration.

ARELLIUS. This artist was of some celebrity at Rome a short time before the reign of Augustus. From the manner in which he is mentioned by Pliny, he must have possessed considerable ability. That writer reproaches him severely for having selected, as the models for his goddesses, the most celebrated courtezans of his time; a reproach which he never thought of making to some of the greatest artists of Greece, who constantly availed themselves of the same practice.

LUDIUS. He distinguished himself in the reign of Augustus as a painter of views, landscapes, marines, &c. which he embellished with figures. He was the first Roman artist who painted in fresco, and he was chiefly employed in decorating the walls of the villas and country houses, in which he is said to have excelled.

AMULIUS. This painter flourished in the reign of Nero, who is reported by Suetonius to have himself studied the art. He was principally employed by that emperor in the embellishment of his house of gold. His works, with the palace, became a prey to the flames. Pliny represents him as a painter of low, common subjects, *humilis rei pictor*; yet he mentions, as one of his principal works, a picture of *Minerva*, which cannot be considered as an humble or ordinary subject.

TURPILIUS, a Roman knight, painted some pictures, which were formerly at Verona. The only information Pliny affords us respecting this artist is, that he painted with the left hand.

ANTISTIUS LABEO, who had been pretor, and even proconsul of the province of Narbonne, is said to have amused himself with painting small pictures, which, instead of exciting public admiration, only brought on him the ridicule and contempt of his contemporaries. He died at an advanced age, in the reign of Vespasian.

CORNELIUS PINUS and ACCIUS PRISCUS flourished under Vespasian, and were employed by him in the Temple of Virtue and Honour, which that emperor caused to be repaired. The latter is said to have approached nearer to the manner of the ancients than his competitor.

Such is the scanty catalogue of the painters of *Imperial Rome*, and such the miserable ebb to which the art of painting had sunk, previous to the establishment of the Eastern empire. Nor could the magnificence and taste of the

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founder of Constantinople re-elevate the art from the wretched state into which it had declined. The successors of Constantine had little leisure to attend to the cultivation of the arts. Disastrous events were hastening, which threatened the existence of their dominion, and which terminated in the downfall of the empire.

If the art of painting can be said to have existed during the dark ages which succeeded, it will be found to have slumbered in a state of degradation in the cells of the Greek monks, until its revival in Italy, in the thirteenth century.

ON THE EXCELLENCE AND UTILITY OF ENGRAVING.

WHEN we consider the amusement and information which may be derived from the contemplation of prints, it becomes matter of surprise that the number of collectors has not been more considerable. Of late, however, they have been very extensively increased.

It requires the possession of an affluent fortune to be enabled to form a respectable cabinet of paintings; and it is further necessary that the purchaser should possess a cultivated taste and a discriminating judgment, which are not easily acquired, to avoid the danger of imposition. But a knowledge of prints is obtained with more facility, and the acquisition of them is practicable to almost every age or condition of life; as the indulgence of this curiosity, when kept within the bounds of discretion, may be reasonably gratified, without either inconvenience or imprudence; and a collection so formed, will be found of universal utility.

Prints are known to be particularly useful in the instruction of youth, from the lively impression they stamp on the imagination, as well as the agreeable recreation they afford; and that impression will not only be more prompt, but will be probably more forcible and permanent than any that can be communicated by speech. In old age, when the pleasures and amusements of youth are forgotten, or become insipid and indifferent; amidst infirmities and debility, how acceptable a resource must it afford to be able to turn over the contents of a port-folio, which recall to the mind ideas and objects which had been effaced from the memory, and of which the variety of subjects, and the beauty of the execution, dissipate *ennui*, and enliven the spirits. The following admirable reflections on the usefulness and value of engravings were sent to Mr. Strutt, previous to the publication of his Dictionary. They are the observations of a gentleman of acknowledged taste, a man of science, and a lover of the arts, to whom the world has since been indebted for two most interesting works, respecting Italian biography and literature.

“ Of all the imitative arts, painting itself not excepted, engraving is the most applicable to general use, and the most resorted to from the necessities of mankind. From its earliest infancy, it has been called in as an assistant in every branch of knowledge, and has, in a very high degree, facilitated the means of communicating our ideas, by representing to the sight whatever is capable of visible imitation, and thereby preventing that circumlocution which would ill explain, in the end, what is immediately conceived from the actual representation of the object.

“ From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconsiderable. They are found to be more durable, which may, however, in some degree, be attributed to the different methods in which they are preserved. Many of the best paintings of the early masters have generally had the misfortune to be either painted on walls, or deposited in large and unfrequented, and consequently damp and destructive buildings; whilst a print, passing, at distant intervals, from the *porte-feuille* of one collector to that of another, is preserved, without any great exertion of its owner. Hence it happens, that whilst the pictures of Raffaele have mouldered from their walls, or deserted their canvass, the prints of his friend and contemporary, Marc Antonio Raimondi, continue in full perfection to this day, and give us a lively idea of the beauties of those paintings, which, without their assistance, had been lost to us for ever, or at least could have only been known to us, like those of Zeuxis and Apelles, by the descriptions which former writers on these subjects have left us.

“ Perhaps there are no representations which interest so strongly the curiosity of mankind as portraits. A high degree of pleasure, of which almost every person is susceptible, is experienced from contemplating the looks and countenances of those men, who, by their genius or their virtues, have entitled themselves to the admiration and esteem of future ages. It is only in consequence of the facility with which prints are multiplied from the same engraving, that this laudable appetite is so frequently gratified. Whilst the original portrait is limited to the wall of a private chamber, or adorns some distant part of the world, a correct transcript of it, exhibiting the same features, and the same character, gives to the public at large the full representation of the object of their veneration or esteem.

“ As the genuine paintings of the ancient masters are become extremely scarce, we are much indebted to prints for the truth of our ideas respecting the merits of such masters; and this is no bad criterion, especially when the painter, as is frequently the case, has left engravings or etchings of his own. With respect to the principal excellencies of a picture, a print is equally estimable with a painting. We have there every perfection of design, composition, and drawing; and the outline is frequently marked with a precision which

excels the picture; so that where the merit of the master consists more particularly in the knowledge of those primary branches of the art, his prints may be better than his paintings, as was notoriously the case with Pietro Testa, who, possessed of every excellence of a painter, except a knowledge of the art of colouring, acquired that reputation by his etchings, which his paintings never could have procured him.

“ A knowledge of the style and manner of the different masters is only to be obtained by a frequent inspection and comparison of their works. If we were to judge of Raffaello himself from some of his pictures, we should be disposed to refuse our assent to that praise which he has now for some centuries enjoyed. Every master has at times painted below his usual standard, and consequently is not to be judged of by a single picture. And where is the collection that affords sufficient specimens of any of the elder masters, to enable a person to become a complete judge of their merits? Can we, from a few pictures, form an adequate idea of the invention and imagination of a painter, of the inexhaustible variety of form and feature, which is the true characteristic of superior excellence? But let us look into a collection of prints after any eminent artist, engraved either by himself or others, and we shall then have an opportunity of judging of his merits in the first and indispensable qualifications of a painter. If we find grandeur of design united with elegant composition and accurate drawing, we have the strongest testimony of superior abilities, and from a general comparison and accurate observation of a number of such prints, we may venture to form to ourselves a decisive opinion, respecting the merit of such masters. On examining the prints after Raffaello, we find that his first manner was harsh and gothic; in short, a transcript from Perugino, but that he afterwards adopted that sublime and graceful manner, which he ever retained.

“ Wherever a painter has himself handled the graver, his prints are most generally impressed with the same character as his paintings, and are therefore likely to give us a very accurate idea of his style. The prints of Albert Durer, Rembrandt, and Salvator Rosa, are all such exact counterparts of their paintings, that at this time, when the colouring of their pictures is often so far changed, as to answer little farther purpose than that of light and shadow, they become in a manner their rivals; and, in the general acceptance of the world, the prints of some of these artists have been as highly valued as their paintings.

“ Independent of the advantages prints afford us, when considered as accurate representations of paintings, and imitations of superior productions, they are no less valuable for their positive merit, as immediate representations of nature. For it must be recollected, that the art of engraving has not always been confined to the copying other productions, but has frequently itself aspired to

originality, and has in this light produced more instances of excellence than in the other. Albert Durer, Goltzius, and Rembrandt, amongst the Dutch and Germans; Parmigiano and Della Bella, amongst the Italians; and Callot amongst the French; have published many prints, the subjects of which were never painted. These prints may therefore be considered as original pictures of those masters, deficient only in those particulars in which a print must necessarily be inferior to a painting.

“The invention of printing, in the fifteenth century, was undoubtedly the greatest acquisition which mankind ever made towards the advancement of general science. Before that event, the accumulated wisdom of ages was confined to the leaves of a few mouldering manuscripts, too expensive to be generally obtained, and too highly valued to be often trusted out of the hands of the owner. History affords many instances of the difficulty with which even the loan of a book was procured, and of sureties being required to be answerable for its return; but the discovery of printing broke down the barriers which had so long obstructed the diffusion of learning; and the rapid progress in civilization, which immediately took place, is itself the happiest testimony of the great utility of the invention. What printing has been, with respect to general science, engraving has been to the arts; and the works of the old Italian artists will be indebted to engraving for that perpetuity which the invention of printing has secured to the Jerusalem of Tasso, and the tragedies of Shakspeare and Corneille.”

ON THE ORIGIN OF ENGRAVING.

As it is foreign to the present publication to treat of the antiquity of engraving, as it relates to gems, precious stones, or even medals, which may be said more properly to belong to sculpture, we shall confine ourselves to an inquiry into the origin of the invention of taking off impressions on paper, from blocks of wood, or plates of metal, which led to the production of prints.

As the discovery of engraving on wood is generally allowed to have been anterior to that on copper, it may fairly claim a priority of attention.

The generally received opinion is, that the art of engraving on wood was first practised in Germany by what were called *Formschneiders*, or cutters of forms or models, who were employed by the *briefmalers*, or card-painters, to carve the outlines of the figures on wood to be stamped upon the paper, to save the trouble of making a separate drawing for every card, which were afterwards coloured with the hand.

The researches of the German antiquaries have sufficiently established that cards were in use in that country as early as the year 1300. But if the report of Papillon could be esteemed deserving of credit, engraving on wood must

have existed fifteen or sixteen years previous to that period, as he mentions eight engravings on wood, an account of which he had received from a Swiss officer. According to the title, they represented the warlike actions of Alexander the Great, and were executed by Alexander Alberic Cunio, and his sister, dedicated to Pope Honorius IV. who only filled the papal chair two years, 1284 and 1285. As the authenticity of this account of Papillon, who had never seen them, rests solely on the report of a Swiss officer, it has not been thought entitled to much attention.

These *briefmalers*, or card painters, not only made and sold all sorts of playing cards, but stamped and illuminated various images of saints: and it is the opinion of M. Breilkopf, in his *Treatise on Engraving on Wood*, that the impression of these images preceded that of the playing cards. According to Baron Heineken, there are preserved in several of the celebrated libraries in Germany, particularly in that of Wolfenbittel, many of these images of saints, engraved on wood, and illuminated. In the convent of the Carthusians at Buxheim, in Suabia, a monastery of great antiquity, is preserved one of these images, representing St. Christopher, with the infant Jesus on his shoulders, traversing an arm of the sea; the Saint is preceded by a Hermit holding a lantern, and followed by a Peasant carrying a sack. This print is of a folio size, and is engraved on wood, and illuminated in the same manner as the playing cards. The following inscription, in gothic letters, is at the bottom of the print, *Christoferi faciam, die quacunque tueris. Illa nempe die morte mala non morieris. Millesimo cccc° xx° tertio*. It is, therefore, proved by this print, that images of saints, with inscriptions, were engraved on wood, as early as the year 1423.

To these images of saints, succeeded subjects of sacred history, accompanied by explanations, also cut in wood. Thus we are furnished with the origin of books printed with blocks of wood, and it is a very generally received opinion, that it was this practice which gave John Guttenberg the first idea of the typographical art. Soon after the invention of printing, cuts, executed on wood, were used as the embellishment of books. The names of the first engravers who wrought in that way have not reached us, and are supposed to have been confounded with those of the printers. Among the artists who are known to us, and who may be placed amongst the earliest engravers on wood, are Jorg Schapff, who flourished as early as the year 1448; and Jacob Walch, the supposed master of Michael Wolgemut. From this period, the artists who succeeded will be found in their respective places in the body of the work.

It is surprising that the ancients, who excelled in engraving on gems, precious stones, and even on metal, from a very remote period of antiquity, should have remained for so many ages ignorant of the invention of taking off impressions from the works they executed. It was not, however, before the

middle of the fifteenth century, an epoch distinguished by inventions so important to literature and the arts, that this interesting discovery appears to have been made.

The original invention of taking off impressions from engraved plates has been equally claimed by the Italians and the Germans. In support of the Italian pretensions, Vasari, in the life of Marc Antonio Raimondi, reports that Finiguerra, a Florentine goldsmith, accidentally made the discovery about the year 1460. For a particular account of this disputed invention, as well as the grounds on which the Germans build their claim to it, to avoid repetition, the reader is referred to the article Finiguerra in the Dictionary.

REMARKS ON THE DIFFERENT MODES OF ENGRAVING.

PRINTS, as well as paintings, may be divided into three general classes, historical and emblematical subjects, portraits, and landscapes, which will still admit of a subdivision.

The modes of engraving, ancient and modern, have within a few years greatly multiplied, and may be said at present to consist of the following:

Stroke engraving. This manner is effected by tracing the design upon the plate with a sharp tool, called the dry point, and the strokes, or lines, are cut on the copper with an instrument called the graver, or burin.

Etching. In etching, the traces are cut with a point, or needle, through a varnish, prepared for the purpose, and laid on the plate; and these strokes are corroded, or bitten, into the copper by aquafortis.

With the point and graver. In this, the most general mode of engraving, the subject is first etched, and afterwards finished with the graver. By this process the advantages of both are combined.

Mezzotinto. This style of engraving is executed by raising on the plate, with a toothed tool, an uniformly dark barb, or ground. The design being traced upon the plate, the light parts are scraped off by instruments, in proportion as the effect may require.

The above, being the four principal modes of engraving, call for more particular observations.

In the operation of the *graver*, we expect to find the strokes correct and decided. In *etching*, we discover an unembarrassed freedom of hand. In the united execution of the *point* and the *graver*, we have the advantage of both operations. And in *mezzotinto* it is required that the effect should be soft and mellow. From the form of the graver, every time it cuts into the metal it makes an angular incision, producing a firm and sharp line, except the stroke is extremely delicate, which requires to be traced with judgment and reflection, though not distinguished by great freedom of hand. On the contrary,

an unrestrained liberty of execution is the characteristic of etching, in which the point runs playfully over the plate, without meeting with resistance, and follows, without effort, the slightest impulse of the hand. In this respect, etching may be said to be little different from drawing, and is effected with equal facility. But as the aquafortis does not bite equally, the lines cannot be so sharp as when cut with the graver; besides, it is difficult to give, by the simple operation of the point, that suitable accord to each part of the plate so essential to the harmony of the whole. The stroke engraver has in this a considerable advantage, in being able to increase or diminish the force at pleasure, by a stronger or more delicate trace. As stroke engraving and etching have equally their particular benefits and inconveniencies, the art has been improved by a successful union, by which their advantages are increased, and their deficiency diminished. The generality of plates, both of historical and other subjects, are brought to a certain degree of forwardness by etching, and are afterwards finished with the graver; and when this process is executed with intelligence, it cannot fail to produce the happiest effect. It sometimes happens, indeed, that an etching, which only required to be partially touched on, and that in particular parts, with the graver, is, by want of judgment and dint of diligence, rendered heavy, laboured, and insipid.

In figures of a certain size, stroke engraving has a decided advantage over etching, in the expression of the muscles. The soft and delicate transition from light to shadow, so necessary in that respect, cannot be rendered with equal success with the point. Large plates in general require a force and power of execution, which is scarcely to be produced by the simple operation of the needle, and more particularly demand the vigorous aid of the graver. Etching, on the contrary, is more successful in giving effect to sketches or drawings slightly touched, in which the solidity of the graver would entirely take away that easy and spirited touch, which constitutes their greatest beauty and merit. But it is in Landscape that its operation is most advantageously developed; in which the foliage, sky, ruins, distances, in short, every part of that charming branch of the art requires the utmost lightness, as well as freedom of hand.

In mezzotinto, the operation is in direct opposition to that of stroke engraving, or etching: in the two latter, the object of the artist is to trace the shadows on the plate; in the former, his effect is produced by clearing the lights. The essential excellence of mezzotinto is mellowness, and it is from thence that it is peculiarly adapted to portraits and to historical subjects, in which the figures are designed on a considerable scale. Perhaps no other branch of engraving surpasses or even equals mezzotinto in the softness of the carnations, the light floating of the hair, the folds of the draperies, the lustrous brilliancy of armour, and in the delicate imitation of the colouring of a picture. The

talents of our ingenious countrymen have carried this interesting department of engraving to the highest possible perfection; their excellent productions have left those of every other country far behind, and are the admiration and delight of every lover of the art.

Engraving in dots without strokes is executed with the point upon the wax or ground, bitten in with the aquafortis, and afterwards harmonized with the graver, by the means of which instrument small dots are made. It is also frequently effected with the graver only, without the assistance of the point, particularly in the flesh and finer parts. This mode of engraving has also been practised in England with the most distinguished success.

Engraving in dots, called opus mallei. This mode is supposed to have been first practised by Janus Lutma. The design is first etched, and is afterwards harmonised with the dry point, performed with a small hammer, from which it takes its name.

Aquatinta. In this lately invented style of engraving, the outline is first etched, and afterwards a sort of wash is laid on, by means of the aquafortis, which is particularly prepared for that purpose. By this mode of engraving, drawings in Indian ink, bistre, and other washes, are very successfully imitated.

On wood, performed by a single block. The design is traced on the wood with a pen, and those parts which should be white are carefully hollowed out. The block is afterwards printed by the letter-press printers. It is satisfactorily proved, that this, the earliest mode of engraving, led to the invention of printing.

On wood in different blocks. This particular style is called chiar-oscuro, and was designed to imitate the drawings of the old masters. It is performed with two, three, or more blocks, the first having the outline cut upon it, the second is reserved for the darker shadows; and the third for the shadows which terminate upon the lights: these are substituted in their turn, each print receiving an impression from each block.

On wood and on copper. In this mode, the outline is engraved in a bold, dark style, on the copper; and two or more blocks of wood are used to produce the darker and lighter shadows as above-mentioned.

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NOTIZIE su le pitture di Parma.—*P. Ireneo Affo.*
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A

BRIEF EXPLICATION

OF SOME OF

THE TERMS USED IN THE ART.

ACCESSORIES. There is scarcely a work of art in which, independent of the principal figures, there are not objects, which, without being indispensably necessary to the subject, essentially contribute to the beauty and perfection of the whole, and which are, in some degree, explanatory of the subject. For this purpose, the artist makes choice of those circumstantial objects which are immediately relative to the action he is to represent, and which are the most proper to characterise it, by an indication of the time and place at which the event occurred. Such are, in the language of the art, called Accessories. By these means the painter supplies the place of poetical detail, by a substitution of picturesque representation; but these are always kept sufficiently subdued, to prevent their distracting the attention of the spectator from the interest of the picture.

AERIAL PERSPECTIVE. In defining aerial perspective it is to be observed, that it is not subject, as linear perspective is, to the strictness of rules, rigidly demonstrated. It indicates the degree of light which each object receives in a picture, from its proximity to, or distance from, the spectator. It is expressed by a degradation of tone, proportioned to the quantity and quality of the intermediate air that separates the object from the eye that regards it. But as that air is occasionally lighter or more dense, clearer or more vaporous, that degradation cannot always be the same, but is regulated by the scale of atmospheric purity; as in a fog, it will be more at the distance of a few feet, than in a clear sky at as many miles. There are some moments of ethereal brightness, in which the distant objects appear unusually vigorous, so much so, as to be frequently considered, even when represented with the most perfect attention to truth, to be violent and unnatural. Such is frequently the case in the fine landscapes of Rubens and Titian. It is only by a strict attention to nature that the artist can succeed in the representation of aerial perspective; he will perceive that in degrading the tint, he at the same time renders the outline more undecided, effaces angular precision, preserving only general forms, more or less explicit, as the air that surrounds them is loaded or light.

ALLEGORY. This term, as relative to the art, is a mode of communicating certain abstract ideas by the aid of symbolical figures, and is most frequently employed in fabulous or mythological representations. It is successfully used also in subjects taken from the poets, who have themselves made use of similar illusion. It sometimes happens, that when allegory is not treated with great address, the artist resembles the author of an enigma, with this difference, that the painter is desirous of being understood, whilst the enigmatist wishes to conceal his meaning.

ANTIQUE. This word, originally an adjective, has, in its application to art, been adopted as a substantive, and is used to signify the precious relics of antiquity which remain to us in the statues, *bassi relievi*, &c. which have been preserved to us from those remote ages in which the arts were carried to the highest perfection. This epoch of purity may be said to have existed in Greece from the time of Pericles till they reached their acmé, in the reign of Alexander.

Winckelmann assigns to Grecian art four styles: the ancient style, or that which preceded Phydias; the grand style, that which was established by that celebrated statuary, and immediately followed him; the graceful style was introduced by Praxiteles and Apelles; and the imitative was that which was followed by the crowd of undistinguished artists who succeeded, and who, finding themselves incapable of excelling their predecessors, sunk into an impotent and servile imitation.

It has been doubted whether the finest works of antiquity have descended to us, and the distinguished beauties we admire are confined to a very few celebrated statues, of which the Apollo of Belvidere, the Laocoon, the Antinous, the Torso, the Gladiator, and the Venus of Medicis, are the principal. These have been long the objects of our admiration, and the guide of the most distinguished artists. A profound study of the antique was the source from which Michael Angelo and Raffaele drew the perfection which has immortalized their names.

ATTITUDE, is the position of an animated figure, to which painting gives a fixed and permanent form, and by which it can exhibit all the various movements which the passions can excite in the human frame. This difficult, but essential effort of the art, demands a scrupulous propriety in the attitudes the painter employs in his work, and requires that the motion given to his figure is completely in character with the particular passion by which the personage is actuated. When Achilles is menaced with the loss of Briséis, it is not enough that rage darts from his eyes, every limb, the movement of the whole body, should participate in the feeling of the moment. The taste and judgment of the artist appears in his talent, in making choice of those attitudes in his pictures which display, as far as circumstances will permit, the most beautiful delineation of the figure.

BACK-GROUND. This term is applied to the field or space of the picture which surrounds the figures in historical subjects or portraits; and to the different plans in the distances in landscape painting. The importance of an appropriate back-ground is not always sufficiently considered, except by artists, who, as Sir Joshua Reynolds observes, "are fully apprised how much the effect of the picture depends on it." It is of the greatest consequence that the back-ground should be in unison with the figures in tone, and that the objects introduced should be perfectly conformable to the history, and characteristi-

cally suited to the persons represented. Sometimes rich and embellished back-grounds are required, as in the splendid display of Asiatic pomp, in triumphs, and public festivals; at others, the solemnity of the subject demands an austere and unobtrusive simplicity, as in the generality of subjects of devotion, or those descriptive of any pathetic and affecting scene, in which nothing should appear that can diminish the interest inspired by the event.

BAMBOCCIALE. The Italians call by this name subjects representing fairs, drolleries, and village feasts. This appellation appears to have originated in the admiration excited at Rome by the works of Peter van Laer, a Dutch painter, who treated those subjects with great success, and who was nicknamed Bamboccio, on account of the extraordinary deformity of his body.

BREADTH. Applied to composition, design, or the distribution of light and shadow, breadth conveys a certain idea of greatness, which is in direct opposition to the frivolous and the mean. Breadth, therefore, as it relates to art, partakes of the simple and the grand, and may be said to belong in a peculiar degree to the works of Coreggio. Grandeur is his character, breadth may be considered as his means. In the works of the great master we discover breadth, because he has considered his subject as a whole, without interrupting its general simplicity by a minute attention to subordinate parts. His masses of light and shadow are therefore broad and grand, producing one great and general effect; whereas, if they were scattered and broken, the effect would be spotty and discordant.

CARTOONS. The designs prepared by painters, intended to be executed in fresco, or wrought in tapestry. See **FRESCO**.

CHARGED. A term in art intended to express any thing that is *outré*, or extravagant. Simplicity and elegance, founded on correctness, forbid, in the general exercise of the art, every thing that is excessive or exaggerated; every thing, in fact, that is not strictly proportioned to the perfection of nature. Yet there are circumstances in which it is not only permitted, but necessary, to exceed the precise boundary of scale and proportion. Those objects, in particular, which are to be seen at a considerable distance, and where the point of view requires that the scrupulous exactitude of form, expression, and even of colour, which are required in ordinary imitation, should be aggrandised, according to their distance from the spectator. Such, among others, are the paintings in cupolas, or other elevated situations.

CHIAR-OSCURO. This term relates to the general distribution of the lights and shadows in a picture, and their just degradation, as they recede from the focus of light. In order to render this effect of the chiar-oscuro more intelligible, it may be well to consider it as acting on an individual object. When the light, issuing from a given point, expands itself over a particular body, an infinite number of rays, emanating from that point, are directed towards the illumined object, and strike upon every thing they can reach of its surface. The ray which first touches the nearest part of that surface, carries to it the most lively light, because it arrives in a less altered state, and reaches it by a shorter line than

those rays directed to objects more removed from their source, and consequently having further to travel, become less brilliant and luminous. These arrangements of light and shadow form the science of the *chiar-oscuro*, which, when properly understood, gratify the spectator with an accord, similar to that of the harmony of sounds to the ear; whereas, where the lights and shadows are indiscriminately scattered, and there is a want of union and subordination, the sight is wounded by discord and incongruity.

COMPOSITION. In the language of the art, composition consists in the general arrangement of objects which the imagination has conceived, and the putting together of individual parts to form a picturesque whole. This is considered one of the greatest difficulties the painter has to encounter. In the composition of a picture it is essential that nothing should be introduced which is not appropriate and analogous to the subject. Profusion has ever been esteemed a vice, even in the most extensive subjects, which, instead of adding to the beauty and expression of the work, diminishes the effect of both.

A composition is said to be confused when it is loaded with objects which interfere with each other by their disposition or multiplicity. A composition is conceived to be great, not from the number of the figures, but from the skill with which the artist has disposed them, so as to leave no vacancy in the space which the eye requires to be occupied. A grand composition differs from that which is usually denominated rich; the first is characterised by simplicity, the second by abundance. The compositions of *Paul Veronese* may be styled rich, those of *Raffaello* lay claim to grandeur.

CONTOUR. See **OUTLINE.**

CONTRAST. By contrast is meant, in painting, the variety in the position or motion of the different objects, and may be said to be the opposite to repetition. There are several contrasts observable in works of art, and those distinct from each other. The contrast of light and shadow, which constitutes the *chiar-oscuro*; a contrast in the movements of the different figures, and even in the different parts of the same figure; another in the age, sex, or passions of the different personages. Thus each figure is frequently in contrast with the others in the same group, and the several groups are also contrasted with each other. The judicious arrangement of this contrast or opposition, forms one of the great requisites of a fine picture.

CORRECTNESS. Correctness of design, as it relates to the beauty of the art, consists in the exact observance of the just proportions of the figure, as established by the models of selected nature, or the *chef d'œuvres* of antiquity. It is further exemplified, by giving more or less of beauty, dignity, or grandeur to the figure, according to the age, sex, or condition of the personage represented. It is not always necessary that to be correct the design should be beautiful. It is sometimes sufficient that nature, even in a form less perfect, is faithfully delineated.

COSTUME. In the works of historical painters, the laws of costume require that the subject should be treated with all possible attention to traditional veracity, in a strict regard to the customs, character, and habits of the particular country in which the event occurred. It has been further observed, that it is not sufficient that there should be

nothing contrary to usage, but that some particular object should be introduced, to indicate the time and place in which the subject is represented. The same correct attention is requisite in the buildings, animals, plants, &c. The works of *Niccolo Poussin* are, perhaps, those in which costumed propriety has been attended to with the strictest conformity; and this may be attributed to his perfect acquaintance with the antique. It was probably this rather than his other great qualities, that procured him the title of *Le Peintre des gens d'esprit*.

DEMITINT. This term in art appears to be sufficiently explicit in itself, as to its general signification; but, in order to give a more precise definition of it, it may be necessary to observe that every colour may be divided into shades or tints, which again admit of subdivision; but the word demitint ought not always to be understood literally. As every colour can be modified or broken into different shades, all of them may, according to the use the artist makes of them, be called demitints, when, in the harmonizing of the picture, they serve as a passage from one tint to another.

DESIGN. In a general sense, design means the art of imitating by a trace, or outline, the form of the object presented to the view. See **OUTLINE**.

DISTEMPER. The mode of painting in distemper is one of the most ancient that we know, if it may not rather be said to have preceded every other. Water is undoubtedly the most natural, and the simplest means of giving to coloured matter, in powder, the fluidity necessary for its employment. But as experience shewed that colour so prepared, when deprived of its moisture, detached itself easily from the surface on which it was spread, means were sought to give it the necessary consistence by the introduction of sily or glutinous substances, by which it was rendered more permanent. Distemper was the general mode of painting previous to the discovery of oil-painting.

DRAPERY. The art of casting, or disposing the foldings of the drapery, requires no inconsiderable part of the painter's attention; and great judgment and taste are necessary to arrange it in such a manner as to display the form to the greatest advantage, and that the folds may correspond with the movement of the figure. In the higher walk of historical painting, the folds should be large and few, because the grandeur of the forms produces broad and simple masses of light and shadow, and it is always in the remembrance of the intelligent artist, that drapery is meant to cover, not to hide the figure.

Draperies ought to be suited to the age, character, and rank of the figures they clothe. Stuffs of a gay colour, and of a light texture, may be proper for youth; those of a soberer hue and a heavier substance, for persons advanced in years. A personage of a grave or austere character should be differently habited from a gay voluptuary; a Roman matron should not be attired like a courtesan.

DRYNESS. Applied to painting, dryness implies a harshness and formality in the outline, and a want of mellowness in the colouring. The early essays of a young artist are usually dry and hard, arising from a timid and scrupulous imitation of the most minute details of the object he adopts as a model: and this appears to have been the case with some of the greatest masters who have practised the art. That this defect is not always

produced by want of talent, we have a striking proof in the example of *Raffaello*, whose earliest works partake of the dry, gothic hardness of the painters who preceded him, though he afterwards acquired the grand and graceful style, by which his best performances are distinguished. Thus we find, that the defect of dryness may be corrected by study and practice, when that timidity, in which it appears to originate, is not inherent in the mind of the artist.

ELEGANCE. In relation to art, elegance is a quality which partakes of a degree of grace with a certain portion of the beautiful. Without the necessity of an exact and scrupulous purity, it is sometimes to be found attached to a sort of negligence that accompanies incorrectness. The figures of *Coreggio* perhaps possess more elegance than those of *Raffaello*, yet the superiority of the latter will not be disputed in beauty and dignity. Elegance is nearly the opposite to stiffness, and consists, in a great degree, in a graceful suppleness and flexibility.

EXPRESSION is the representation of the human frame under the impression of a particular sentiment, by which the mind is affected. As it relates to painting, it may be considered under two characters, *positive* and *relative*. A figure to which the artist may have given the most perfect expression may be entitled to *positive* excellence, though it may be justly condemned in a *relative* consideration, if it is not perfectly concordant with the general and appropriate expression of the picture.

In the Martyrdom of St. Andrew, by Domenichino, the painter has represented one of the executioners fallen down, and the others mocking him with gross and indecorous gesticulation. The expression of these figures, considered abstractedly, is *positively* excellent, but in a *relative* consideration, it is entirely misplaced.

Expression may also be *relatively* good, without any claim to approbation in a *positive* sense. This is strikingly exemplified in Raffaello's St. Michael discomfiting the Evil Spirit. To vanquish the Demon, the Archangel expresses no exertion; acting under the influence of Omnipotence, he subdues his adversary without an effort. Contending as a man, the expression of St. Michael would have been ridiculous; as the minister of the Deity it is sublime.

FORESHORTENING is the effect that is produced by a figure viewed longitudinally, when it assumes an appearance shorter than it would be when placed perpendicularly. This mode of designing the figure is chiefly used by artists in painting domes and ceilings. In these cases it is called, by the Italians, *di sotto in su*.

FRESCO. An Italian word used to express that species of painting which is generally used on walls, roofs, and ceilings. It is effected by covering with fresh plaster, composed of lime and sand, the place to be ornamented. The artist traces on this the design prepared on his cartoon, and painting on that composition with water colours before it is dry, they are impregnated with the plaster, and become a part of it.

Fresco painting is of all others the most adapted to those great works which form the embellishment of large public edifices, from the promptitude with which it is performed, and from its extraordinary durability. The sublime productions which have immortalized

the names of *M. Angelo*, *Raffaello*, *Coreggio* and *Giulio Romano*, at Rome, Florence, Parma, and Mantua, are painted in Fresco.

GRACE may be said to be a conformation of the movement of beautiful forms, with the most amiable sentiments of the mind. As applied to art, grace cannot, like beauty, be reduced to the precision of adopted rules. Grace can neither be described, nor measured, nor determined; more fugitive, and more universal than beauty, it can neither be fixed by principle, nor established by convention. Each nation may have its peculiar idea of beauty, but grace is the same in every country. These two admirable qualities only contend with each other in their attractions, in which grace will generally be found to be triumphant:

La grace plus belle encore que la beauté.—LA FONTAINE.

GROTESQUE. A term given to those whimsical ornaments with which the Romans sometimes decorated the ceilings and friezes in their small apartments. The grotesque differs little from the species of ornament called arabesque. The name of grotesque is said to have been given to it on account of some ornaments of that description having been found in the ruins of a Roman palace, discovered in a grotto near Rome, in the time of Raffaello. That great painter being then employed in the Vatican, adopted the idea, by ornamenting in that style some of the galleries serving as passages in that palace.

GROUP. A group signifies, in painting, the disposal of an assemblage of figures, or objects, by which they are collected and combined in such a manner, that the eye can at once embrace the whole. The advantage which results from this arrangement is the production of unity, which is one of the established beauties of the art. It is observable in nature, that in a concourse of persons they form themselves into different companies, according to their ages, conditions, and inclinations; these divisions are called groups. It is required by the best rules of art, that although subordinate groups may be introduced into a picture, they should never interfere with the principal one.

HARMONY is the congenial and accordant effect of a picture, resulting from an intelligent distribution of the light and shadow, an amicable arrangement of colour, and consistency and propriety in the composition. Mengs defines harmony to be the art of preserving a just medium between two extremes, as well in the design as in the chiar-oscuro and the colouring.

Every faculty of the art is subject to the laws of harmony. When the different parts of an ordonnance are suited to the subject, and accord amongst themselves to affect the mind of the spectator, there may be said to be a harmony in the *composition*. If all the parts of the composition tend to increase the interest intended to be produced, and every part of the same figure conforms with the interior sentiment with which it is meant to be affected, there will be a harmony of *expression*. When the manœuvre appears throughout the operation of the same hand, and the produce of the same intelligence, it may be styled harmony of *execution*. If the different parts of the same figure accord in indicating the same age, the same temperament, the same tender, or muscular character, there will be a harmony of *design*. When the lights and shadows are not violently contrasted, and the demitints lead gradually and insensibly from light to shadow,

it produces harmony of *chiar-oscuro*. And when the artist avoids bringing together colours which are not amicable, and his tints constantly participate of those which precede or follow them, it will produce harmony of *colouring*.

IDEAL BEAUTY is generally understood to express that perfection which is never found in individual nature, and can only be produced by an union of the various beauties selected from different forms. If we would form to ourselves a conception of ideal beauty as it was felt by the Grecian sculptors in the purest era of art, we must imagine a beauty such as it would exist if nature produced the human form in the most exquisite perfection of which it is susceptible, aided by the most elevated and dignified sentiment of art. Impressed with such ideas, the Grecian artists were continually engaged in the representation of their heroes or their gods, inspired with the zeal of expression, by the most faultless semblance of human form, that grandeur and beauty which was to be regarded as divine. "It is this intellectual dignity," says Sir Joshua Reynolds, "that ennobles the painter's art, that lays the line between him and the mere mechanic, and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain."

LINEAR PERSPECTIVE is a science belonging to mathematics, by which is correctly established, by geometrical rules, the diminution of the size of objects, according to their distance from the eye.

MANNER. This word is used in art in two senses. It is applied to express the particular style of a painter, as it differs from that of other masters. When manner only indicates the character of the artist, without departing from nature, it is a necessary dependence of the art, as it is indispensable that every painter should have his manner of designing and colouring, as every person has his peculiar mode of hand writing. It is also frequently made use of to express an affectation and habit, contracted by an imitation of the peculiarities of some particular master, instead of a general contemplation of nature. This imitation must always be defective, as the object of the art is the perfect representation of nature, and not the peculiar idea that a painter may have formed to himself.

MORBIDEZZA. The Italians call *morbido* what is delicate, soft, or flexible, and *morbidezza* is used in painting to express that tenderness and fleshiness which appears in the best imitations of beautiful nature. It is particularly applicable to the carnations of women and children. Coreggio possessed, in an exquisite degree, this admirable quality, and has given examples of the *morbidezza* which perhaps yet remain unequalled.

ORDONNANCE. See COMPOSITION.

OUTLINE, or CONTOUR. In its most simple interpretation, outline signifies the trace by which the form of a figure or object is designed. An *exact* outline is that which imitates with precision the exterior form of an object viewed from a certain fixed point. Exactness relates to the fidelity of the imitation, without a reference to the theoretical or practical excellence of which the art is susceptible. Thus an exact outline may be drawn of an imperfect figure; and though this precision does not produce an agreeable imitation, it is so far estimable, as it discovers a perfect organic vision, and a dexterity of hand,

which can only be acquired by great practice. A *correct* outline implies a more speculative idea of the art, which demands that it should not only be exact, but that it should be select in the form, and conformable to those proportions which have been adopted as the bases of perfection.

PASSION. By passion is meant in painting, the expression of an affection of the mind as it is imprinted on the human frame. Passion may be synonymous with sentiment, with sensation, as the mind can only cease to be impassioned when it ceases to feel. In its relation to art, it is nearly connected with expression. See EXPRESSION.

PASTICCIO. The Italians apply this word, which signifies a pie, to a description of pictures which are neither entirely originals nor copies, and which are sometimes made up of different parts, taken from other paintings, as a *paté* is composed of various kinds of meat. This appellation is likewise extended to such productions as are entirely the invention of the artist, but in which he has imitated the style of another master, in composition, design, and colouring. These imitations are usually confined to simple and limited compositions, and are seldom successful, except in ordinary subjects. It would be necessary for an artist to draw like *Raffaello*, to be able to counterfeit his design. He must possess his mind, before he can imitate his expression, and be endowed with his genius, before he can equal the grandeur of his compositions.

A

BIOGRAPHICAL AND CRITICAL

DICTIONARY

OF

PAINTERS AND ENGRAVERS.

A A L

AALST, VAN. See AELST.

ABACCO, ANTONIO. He was a scholar of Antonio da San Gallo, an eminent architect at Rome, where he followed the same profession with reputation. In the year 1558, he published a valuable architectural work, entitled *Libro d'Antonio d'Abacco, appartenente a l'architettura, nel quale si figurano alcuone nobile antichita de Roma*, with fine prints engraved by himself. He also executed the prints of the plans of St Peter from the designs of his master.

ABARCA, MARIA DE. This lady is noticed in the history of painting in Spain, as having distinguished herself as a paintress of portraits, which were much admired, even at a period in which the art may be considered to have reached its highest pitch in that country, in the time of the celebrated Don Diego Velasquez.

ABATE, ANDREA. This painter was a Neapolitan, and excelled in representing fruit, flowers, vases, and other inanimate objects. He was one of the artists employed by Charles II. of Spain, and in conjunction with Luca Giordano (who painted the figures), executed several of the ornaments of the Escorial. His touch was firm and free, and was peculiarly adapted to the imitation of the still-life he represented, whilst his knowledge of the chiaroscuro enabled him to give his works a natural and pleasing effect. He is stated by Mr. Pilkington to have died in 1732; but it is most probable that his death happened at an earlier period, as Luca Giordano arrived at Madrid by the invitation of the king in 1692, left Spain in 1702, and died in 1705, aged 76.

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ABATI, NICCOLO DELL. According to Vidriani, this eminent painter was called dell Abati, from his technical connection with Primaticcio, in his great works at Fontainebleau, who was made Abbot of St. Martin, near Troyes, by Francis I. But Lanzi assures us that his family name was Abati, which authority is strengthened by the circumstance of several of his relatives having practised the art under the same name. He was born at Modena in 1512, and was brought up in the school of Antonio Begarelli, an able designer and sculptor, from whom he learned the first principles of the art; it is however supposed by many, that he had the advantage of being instructed by Coreggio, which is supported by his superior knowledge of foreshortening, and the boldness of his relief. One of his first performances, which brought him into notice, was his picture of the Martyrdom of St. Peter, for the Neri Monks, of which celebrated work Vasari takes no further notice, than to remark, that one of the executioners is taken from a picture of Coreggio at Parma; he afterwards painted his twelve pictures from the twelve books of the *Æneid*, formerly in the castle of Candiano, now in the Florentine gallery, and they are alone sufficient to establish his reputation. Lanzi (who was well acquainted with their merit) says, "that in the correctness of the figures, the beauty of the landscapes, the architecture, and the animals, they merit every praise that can be bestowed on a distinguished follower of the style of Raffaello." Whilst in the prime of life, he went to Bologna, where he painted in the Palazzo Leoni, in fresco, the Nativity, an admirable performance, and at the Institute (which were perhaps more suited to his genius), four subjects in a frieze, representing musical assemblies and conversations; composed and designed with admirable taste and elegance, which have been engraved by Domenico Cunego. These works were the admiration, and became the models of the Caracci; and Agostino wrote a sonnet in honour of this artist, in which, in the flowery language of a poet, he attributes to him the symmetry of Raffaello, the sublimity of Michael Angelo, the truth of Titian, the greatness of Coreggio, and the grace of Parmegiano. Such was the excellence of his practice in fresco painting, that he is said never to have had occasion to retouch his work when dry, which gave an uncommon splendour and purity to his colouring. When Primaticcio was invited to the court of France, in 1552, by Francis I. he prevailed on Niccolo Abati to accompany him, as the most efficient coadjutor he could find, to assist in the important works he was about to engage in. He was, in effect, the great operator from the designs of Primaticcio in the magnificent gallery at Fontainebleau, of which more particular notice will be taken in the account of the works of that master. After the death of Primaticcio, he continued to be employed by the court of France, and died at Paris, in 1572, aged 60.

ABATI, PIETRO PAOLO. He was the brother of the preceding artist, and was a native of Modena. He excelled in painting battle pieces, and was considered unequalled, in his time, for the spirit and animation with which he designed horses, and the attacks of combatants. Some of the works of this painter are placed with distinction in the gallery at Florence. According to Vidriani he flourished about the year 1550.

ABATI, ERCOLE. This painter was the grandson of Niccolo dell Abati, born at Modena about the year 1563. He possessed an extraordinary genius for the art, which he disgraced by the depravity and intemperance of his conduct. Like most artists of that character, his works were the productions of negligence and haste; of which the ingenuity of the composition makes us lament the idleness of the execution. There is a

picture of the marriage at Cana, by this artist, in the Florentine gallery; and he painted some pictures in the Council-hall at Florence, in concurrence with B. Schidoni. It is not surprising that they were unequal to such competition. He died in 1613, aged about 50.

ABBE, H. An engraver, who, according to M. Christ, was a native of Antwerp, where some prints by him were published in 1670. He is also noticed by M. Heineken, who only mentions him as having made some designs for the *Metamorphoses of Ovid*, published by Barrier.

ABBIATI, FILIPPO. This painter was born at Milan in 1640, and was a scholar of Gioseffo Nuvoloni, called il Panfilo. Under that master he made great proficiency, and proved a very reputable artist, particularly in fresco. He possessed every requisite to form a great machinist. Fertile and bold in his conceptions, his execution was commanding and resolute. In competition with Federigo Bianchi, he painted the great vault of S. Alessandro Martyre at Milan. One of his best works was St. John preaching in the Wilderness, at Saronno. He died at Milan, in 1715, aged 75.

ABBIATI, GUISEPPE. A Milanese designer and engraver, who lived in the beginning of the eighteenth century. He etched some small prints of battles, and an allegorical subject from his own design.

ABBOT, LEMUEL. An English portrait painter. He was a native of Leicestershire, and was a scholar of Francis Hayman. Without the possession of much taste, he acquired some reputation for the faithful resemblance of his pictures, particularly his portraits of men; which sometimes approach to excellence. He died in 1803, aged about 40.

ABERLI, JOHN LOUIS. A modern German painter and engraver, born at Winterthur, in 1786. He was a pupil of Henry Meyer, and painted with success portraits and landscapes. He has published several coloured prints of views in Switzerland, which have been sufficiently admired to give birth to a great number of imitators in an inferior style.

ACCIUS, CÆSAR A. M. Heineken is the only author who has noticed this engraver, and mentions a print by him of a landscape with three figures, one of which is holding a drum. It is inscribed, Cæsar Ant. Accius, fecit et in : A. D. 1609.

ACHEN, OR ACH, JOHN VAN. This painter was born at Cologne in 1556. His parents being in easy circumstances were desirous of educating him for one of the learned professions, but whilst at school he made more use of his pen in sketching the likenesses of his companions than in his scholastic exercises, and at the age of ten years he astonished even the artists of his native city, with a drawing he had made of the perfect resemblance of an illustrious traveller, who at that time passed through Cologne. This surprising production induced his parents to comply with his wishes of becoming an artist, and he was placed under the tuition of a reputable portrait painter, called Jerrigh, or George. After passing six years under this master, he applied himself to study and copy the works of Bartholomew Spranger. When he was twenty-two years

of age, he visited Italy, and first stopped at Venice; where he passed some time among the great works of art in that distinguished school of colouring. He afterwards went to Rome, where his first performance was an altar-piece for one of the chapels of the Jesuit's church, representing the Nativity. He also painted a picture which gained him great reputation, and has been considered as one of his best productions, in which he has represented the portrait of the celebrated musician Madonna Venusta playing on a lute, and introduced his own picture, holding a goblet of wine. From Rome he went to Florence, where he painted the portrait of the famous poetess Madonna Laura. The Elector of Bavaria invited him to Munich, where he produced his most capital work of the Resurrection of our Saviour, which has been engraved by Raffaele Sadler; and the finding of the true cross, by Helena, mother of Constantine. He painted the portraits of the Electoral family, and was liberally rewarded by his employer, who also presented him with a gold chain and medal. By the invitation of the Emperor Rodolphus, he visited Prague, where the court was then held, and was favoured with the particular patronage of that monarch. His first work was a picture of Venus and Adonis, which he designed with a taste and elegance, then little known in Germany. This performance was so much admired by the Emperor, that he retained him in his service for the remainder of his life. It is but justice to this painter, to allow him the credit of being one of the first that attempted to reform the stiff and gothic taste of his country, and although he did not entirely divest himself of it, it must be allowed that his design, always correct, approaches sometimes to grace and beauty. He died in 1621 aged 65.

ACHEN, ARNOLD VAN. An engraver who lived in the beginning of the last century, and is only noticed as the etcher of some frontispieces to plays, and other small works for the publishers. He was the brother of a drapery painter, called Taylor van Achen, from his expeditious manner of clothing the figures of the portrait painters of his day.

ACHTSCHELLING, LUCAS. This painter was born at Brussels, about the year 1570. He was a scholar of Louis de Vadder, an eminent master of that time, by whose instruction he became one of the ablest artists of his age. His manner is broad and bold; the foliage of his trees lightly touched, and apparently in motion; his forms and scenery are grander than is usual in the works of the artists of his country; and his distances recede with a pleasing degradation. His pictures hold a place in the choicest collections in the Low Countries, and are deservedly admired. In the collegiate church of St. Gudule at Brussels, are three large landscapes by this master, admirably painted.

ADAM, JACOB. An engraver, born at Vienna in 1748. He was brought up in the academy in that city. In conjunction with his countryman, John Ernest Mansfeld, he has made himself known by a series of portraits of the distinguished personages of Austria, published at Vienna, which are executed with great neatness and finish.

ADAMS, ROBERT. He was an architect and an engraver, born in London in 1540. His eminence in his profession procured him the situation of surveyor of the works to Queen Elisabeth. As an engraver, he is known by a set of prints executed by him, published by Augustus Ryther in 1589, representing the battles between the English fleet and the Spanish armada, which are now become very scarce.

ADAMS, ROBERT. He was the son of an architect, born at Kirkaldy, in Fifeshire, in 1728. After receiving a good education at Edinburgh, his father sent him to Italy, to study the fine specimens of Roman architecture, where he remained several years. On his return to England, he was appointed architect to the king. During his residence on the continent, he had made, in conjunction with Clerisseau, drawings of the famous palace of Dioclesian, at Salpatro in Dalmatia, and in 1764 published a volume in folio, entitled "Ruins of the Palace of Dioclesian, at Salpatro in Dalmatia," with seventy-one well engraved plates from his designs. He died in London, in 1792, aged 64.

ADOLFI, GIACOMO. According to Tassi, this painter was born at Bergamo in 1682. He was the son of Benedetto Adolfi, a painter little known, and had not the advantage of any superior instruction to that of his father. He painted history with some reputation. Amongst several of his works in the churches at Bergamo, his picture of the crowning of the Virgin, in the church of the monastery del Paradiso, is esteemed one of his best productions. In the church of S. Alessandro della Croce, is another admired picture by this master of the Adoration of the Magi. He died in 1741, aged 59.

ADOLFI, CIRO. He was the younger brother of the preceding artist, born at Bergamo in 1683, and was also instructed by their father. He possessed a more fertile genius than his brother, and a greater facility; and distinguished himself by some considerable fresco paintings in the public edifices at Bergamo, and in the state. His principal works are the Four Evangelists, in the church of S. Alessandro della Croce, and a Deposition from the Cross in S. Maria delle Grazie. In the parochial church of Colognola, is also an admired work by him, of the Decollation of St. John. He died in 1758, aged 75.

ADRIANSEN, ALEXANDER. This painter was born at Antwerp about the year 1625. The subjects of his pictures are sometimes flowers and fruit, which he grouped and disposed with considerable taste. His works are highly finished and well coloured; but he was particularly excellent in the painting of fish, to which he gave a surprising appearance of truth and nature; and represented them with a freshness and glittering effect of colour that produces perfect illusion. His works in this way are deservedly esteemed, and are worthy a place in the choicest collections of the curious.

AELST, or AALST, EVERT VAN. He was born at Delft in 1602, and was an artist of very respectable merit. He excelled in painting birds, dead game, armour, vases of gold and silver, &c. He sometimes represented these objects on a clear or white ground, in a manner that produced a singularly natural effect. All his works are very carefully finished, his pencil is clean and flowing, and he disposed the inanimate objects he represented in a very pleasing and picturesque manner. He died in 1658, aged 56.

AELST, or AALST, WILLIAM VAN. This painter was the son of a notary, born at Delft in 1620. He was the nephew of Evert van Aelst, by whom he was instructed in the art. His pictures, like those of his uncle, represent dead game and still-life; they are however much more neatly finished, and are even more preciously wrought up, than the highly valued works of Weenix. He passed some years in France and Italy, where the polish and exquisite finish of his works rendered them extremely popular in both countries. The Grand Duke of Tuscany employed his talents for some time, and

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as a mark of his favour and approbation, presented him with a gold chain and medal. On his return to Holland in 1656, he settled at Amsterdam, where his pictures were so much admired, that he could with difficulty satisfy the demand for his works. He died in that city, in 1679, aged 59.

AERTS, RICHARD. According to Vanmander, this painter was the son of a poor fisherman, born at Wyck, in North Holland, in 1482. When a boy, he had the misfortune of having his leg burnt so severely, as to render amputation necessary. During a painful and tedious confinement, his only amusement was the attempt to sketch with chalk whatever objects presented themselves to his view. In those rude essays, he discovered so marked a disposition for the art, that a friend of his parents persuaded them to place him under the direction of a painter. He was accordingly sent to Haerlem, where he became a scholar of John Moestaert, the elder, a painter at that time in some repute. Under that master he made a surprising progress, and not only soon surpassed his instructor, but became one of the ablest artists of his time. His first works on leaving the school of Moestaert, were two pictures painted as folding doors to an altar-piece in the great church at Haerlem (as was usual at that time), wherein he represented two subjects from the history of Joseph and his brethren. He afterwards settled at Antwerp, and was received into the academy there in 1520. He died in that city at the great age of 95.

AERTSEN, PETER. This painter was the son of a stocking manufacturer, born at Amsterdam in 1519. Having shown an early inclination for the art, he was placed under Alaert Claessen, a reputable portrait painter. He did not however remain longer with that master than was necessary to learn the first rudiments, and before he was eighteen years of age produced some pictures of the interiors of kitchens with culinary utensils, painted with great spirit, and well coloured. These performances were much admired, and it is somewhat remarkable, that although he was so successful in his attempts in that way, he abandoned these subjects, and applied himself to the more elevated walk of historical painting, in which he acquired no little celebrity. One of his most esteemed works was the altar-piece he painted for the church of Our Lady, at Amsterdam. The principal picture represented the Death of the Virgin Mary, and on the two folding doors he painted the Nativity, and the Adoration of the Magi. These subjects were ingeniously composed and well drawn, and the colouring warm and harmonious. Sandrart asserts, that he received two thousand crowns for this work.

It is no slight proof of the ability of this master, that when Michael Coxie of Mechlin, one of the greatest painters of his time, was applied to for an altar-piece for the new church at Amsterdam; on seeing the works of Peter Aertsen, he declined the undertaking, observing, that they had no occasion for his exertions, possessing among them such a painter as Aertsen. He died at Amsterdam in 1573, aged 56.

AFESA, PIETRO. This painter was called della Basilicata, from his being a native of the province of that name, in the kingdom of Naples. He flourished about the year 1650. Dominici, in his lives of the Neapolitan painters, mentions this artist in very favourable terms. His works are preserved in many of the churches and convents at Naples. In the chapel of the monastery of Marsico Nuovo, in that city, is an altar-piece by him, representing the Assumption of the Virgin Mary, which is highly esteemed.

AGAR, JACQUES D'. A portrait painter, born at Paris in 1640. He was a scholar of Simon Vouet, but did not follow the steps of his master, contenting himself with the reputation of a portrait painter. According to Lord Orford, he visited England, where he resided some time, and met with success. He was afterwards invited to the court of Denmark, and was greatly patronised by the king and court. The portrait of this painter, by himself, has found a place in the Florentine gallery of artists. He died at Copenhagen in 1716, aged 76.

AGELIO, GIOSEFFO. According to Baglioni, this painter was a native of Sorento, and a scholar of Caval. Cristofano Roncalli, called Pomerancio. He excelled in landscape, and was applied to by several of his contemporary historical painters, to paint the landscapes in the backgrounds of their pictures.

AGOSTINO, DI SAN AGOSTINO. Of this Italian artist, we have few particulars. He is merely known as the engraver of a few prints, one of which is after the Zingara of Coreggio, representing the Virgin Mary in the dress of a Bohemian, sitting with the infant Jesus, in a landscape, with St. Joseph writing.

AGRESTI, LIVIO. This painter was a native of Forli, a town in the Roman territory. He was a fellow student with Luca da Ravenna, under Pierino del Vaga at Rome. He was a very eminent artist, and was employed by Pope Gregory XIII. in the great works that were executed by order of that Pontiff in the Vatican. In the grand staircase is a considerable fresco painting by this master, representing Philip of Arragon submitting his kingdom to the dominion of Pope Eugenius III. Several other works of Agresti are in the churches and public places at Rome. In St. Caterina de Funari, he painted St. Peter and St. Paul, and a picture of the Annunciation, and in one of the chapels of S. Spirito in Sassia, is a fine altar-piece, representing the Assumption of the Virgin Mary. His best works are however in his native city of Forli. Rome possesses nothing by him equal to the chapel he has ornamented in the cathedral, where he has represented the last supper, and in the vault, some admirable figures of the prophets. He died at Rome in 1580.

AGRICOLA, CHRISTOPHER LUDWIG. He was a painter of portraits and landscapes, born at Ratisbon in 1667. Little is known of this artist as a painter, and he is merely mentioned here as an engraver, from a print by him of a landscape, in which he has introduced the fable of Diana and Acteon. It is signed, *Agricola, fecit.*

AGUCCHIA, GIOVANNI. An old engraver, stated by M. Heineken to have been a native of Milan. He engraved the dome of the cathedral of that city, to which he has affixed his name at length. He also executed a plate of another public building at Milan, to which he has signed his initials, G. A.

AIKMAN, WILLIAM. This artist was a native of Scotland, born in Aberdeenshire in 1682. He for some time studied the law, but his inclination for painting led him to change his profession. He visited Italy, where he studied three years, and afterwards went to Turkey. On his return to Scotland he met with great encouragement as a portrait painter, in which branch of the art he chiefly excelled. He died in 1731, aged 49.

AIROLA, DONNA ANGELA VERONICA. According to Soprani, this paintress was a native of Genoa, and was instructed in the art by Domenico Fiasella, called Sarezana. This lady had acquired a considerable reputation, and had painted some pictures for the churches in that city, when she became a religious of the order of S. Bartolomew dell Olivella at Genoa.

AKEN, JOHN VAN. It may be necessary to apprise the reader, not to confound this artist with John van Achen, born in 1556. John van Aken was a painter and engraver, a native of Holland in 1614. He was a contemporary and friend of Peter de Laer, called Bamboccio. This artist etched four landscapes, or views of the Rhine lengthways, numbered 1 to 4, and marked *H. L. inventor, I. v. Aken, fecit.* These are after Herman Sachtleven. They are executed in the manner of *I. Both.* We have also by him a suite of six subjects of horses in different positions, with very pleasing backgrounds lengthways, marked *I. v. Aken, fecit.* M. Heineken mentions a print by him, with a horse saddled in the foreground, behind, a man lying down, and another seated with his hat on, marked *I. van Aken, fec.* lengthways. This print is very scarce.

AKERSLOOT, WILLIAM. A Dutch engraver, born at Haerlem about the year 1600. He engraved a few plates of portraits, and other subjects, amongst which are the following :

Frederick Henry, Prince of Orange ; *after A. vander Venne.*

Amelia, Princess of Orange, with her two Daughters.

Christ taken in the Garden ; *H. Hondius, inv.*

Christ bound ; *after P. Molyn.*

Peter denying Christ ; *after the same.*

AKREL, FREDERICK. This artist was of Sweden ; born in the province of Sudermania, 1748. He was instructed in the art by Ackerman at Upsal, where he engraved the views of some buildings in that town, and a few portraits. In 1771 he visited Stockholm, where he had access to the instruction of the academy. There is a set of ten well engraved portraits of Swedish personages by him, numbered from 1 to 10.

ALBANO, FRANCESCO. This admired painter was the son of Agostino Albano, a reputable silk-merchant at Bologna, where he was born in 1578. Although he showed a strong inclination for the art from his childhood, his parents were desirous of bringing him up to his father's profession ; but his uncle thinking he perceived in him the indications of a genius, which if cultivated might lead him to celebrity in an art for which he had himself a strong predilection, prevailed on his father to permit him to follow the bent of his disposition, and at the age of twelve years he was placed under the care of Denys Calvert, whose academy was at that time in great repute. Guido Reni was then a student under Calvert, and was the most advanced and the ablest of his disciples. He conceived a friendship for the young Albano, assisted him in his studies, and these kind offices led to an intimacy that existed during their lives. The great school of the Caracci began at this time to be considered as the most celebrated in Lombardy, and Guido having learned all he could acquire from his first instructor, became a scholar of Lodovico Caracci. It was not long before he was followed by Albano, and they continued their studies under that distinguished master with great assiduity, accompanied by an emulation conducive to the advancement of both. Guido, on leaving the Caracci,

visited Rome, whither he was soon after followed by his friend and fellow student. It was not long before the talent of Albano brought him into notice in that metropolis of art; and Annibale Caracci, who was at that time employed in painting the chapel of San Diego, in the national church of the Spaniards, falling sick, he recommended Albano to be employed to finish it, and the greater part of the work was completed by him, in a manner that gained him great reputation. The Marquis Giustiniani employed him to ornament the gallery of his villa at Bassano, where he painted the story of Neptune and Galatea, and the fall of Phaeton. He was afterwards engaged in some considerable works in the Verospi palace at Rome, where he represented different subjects from Ovid, treated with great science and ingenuity. These performances established the fame of Albano throughout all Italy. The Duke of Mantua invited him to his court, where he painted several pictures, representing the story of Diana and Acteon, and Venus and Cupid.

On his return to Rome, he executed the large works which are seen in the tribune of the Madonna della Pace. In the church of S. Sebastiano is an altar-piece, representing the Martyrdom of that saint, entirely in the manner of Caracci, and a picture of the Assumption, painted in conjunction with Guido Reni. Many other works by this master are in the most distinguished situations at Rome. Among his best works at Bologna, are the Baptism of Christ, in S. Giorgio; in St. Bartolomeo, the Annunciation; and in S. Maria de Galeria, the Resurrection. The style of Albano is more beautiful than grand; his compositions are ingenious and abundant; and his figures are both elegant and graceful. He is called, by Lanzi, the Anacreon of painting; the fame the Greek acquired by the delightful fancy of his odes, Albano reached by the fascinating charm of his cabinet pictures; as the poet sung of Venus and the Loves, the painter selected the most tender and seductive subjects. The landscapes which occupy the backgrounds of his pictures are extremely pleasing, touched with great taste, and there is a freshness and delicacy in his colouring that charm the beholder. It cannot however be denied, that he is to be regarded rather as an agreeable than a great painter. The soft and delicate forms of women and children were more suited to his powers, than the delineation of the muscular movements of men; and he generally made choice of those pleasing subjects of the fable, that admitted of the graceful and amiable, rather than the heroism of history, that called for the nobler exertions of the sublime and terrific. He died at Bologna, in 1666, aged 82.

ALBANO, GIOVANNI BAPTISTA. He was the brother and scholar of Francesco Albano. He followed the manner of that master, and gained some degree of reputation from a successful imitation of his brother in historical subjects, as well as landscapes. Some of his works have been mistaken by inexperienced collectors for those of Francesco. He died in 1668.

ALBERICI, ENRICO. This painter was born at Vilminore, in the territory of Bergamo, in 1714, and was a scholar of Ferdinando Cairo, of Brescia, under whom he studied three years. He is stated by Tassi, in his account of the Bergamesque painters, to have been a very reputable artist; and several of his works are particularly described by that author. Among many others, he painted for the church Dei Miracoli, at Brescia, the Woman of Samaria, the Parable of the Pharisee and the Publican, the raising of Lazarus, the Prodigal Son, and the Good Shepherd. He died in 1775, aged 59.

ALBERTI, DURANTE. The family of Alberti is greatly distinguished in the art. Durante Alberti was born at Borgo S. Sepolcro, in 1538; and, according to Baglioni, visited Rome when young, during the pontificate of Gregory XIII. It was not long before he distinguished himself by painting several pictures for the churches and other public edifices. In the church of S. Girolamo della Carità, one of the chapels is entirely painted by him in fresco, and the altar-piece in oil, representing the Virgin and infant Jesus, with S. Bartolomeo and S. Alessandro. In S. Maria de Monti, he painted the Annunciation. Several other churches at Rome possess the works of this eminent artist. He died in 1613, aged 75, and was buried with great distinction in the Chiesa del Popolo, attended by all the principal artists in Rome. His portrait is in the academy of St. Luke.

ALBERTI, MICHELE. This painter was probably the brother of Durante, born at Borgo S. Sepolcro, about the year 1527. He was a disciple of Daniello Ricciarelli, called da Volterra, and was a reputable painter of history. His principal work is a picture in the church of the Trinità de Monti, at Rome, representing the Murder of the Innocents.

ALBERTI, CHERUBINO. This eminent artist was born at Borgo S. Sepolcro, in 1552. He was the son of Michele Alberti, by whom he was instructed in the art; he became a reputable painter of history, and executed some considerable works at Rome, both in oil and in fresco, where his principal works were in the church of St. Maria in Via. He is, however, more celebrated as an engraver than a painter, and in that character he is deserving of particular attention. It is not ascertained from whom he learned the art of engraving; but, from his manner, especially in his earliest productions, it is very probable that he may have been first a scholar of Cornelius Cort, and afterwards to have formed to himself a more correct, and a freer style, by studying the works of Agostino Caracci, and Francesco Villamena. His plates are executed entirely with the graver, and it does not appear that he made use of the point. His drawing, particularly in the naked, is generally correct, and the airs of his heads have a pleasing expression, but his draperies are clumsy and stiff. His works as an engraver may be considered as very extraordinary productions of uncommon genius, at a period when the art of engraving was at a great distance from the perfection to which it afterwards arrived. We are indebted to this artist for having preserved to us, in his prints, some of the beautiful friezes by Polidoro da Caravaggio, painted on the façades of the public edifices which have been destroyed by time.

The prints of this master are very numerous; the whole of his works extend to about 180 plates, 75 of which are from his own designs; the others are from *M. Angelo*, *Raffaello*, *Polidoro da Caravaggio*, *Andrea del Sarto*, and others. He generally marked his prints with one of these ciphers: ^C**HB** or ^C**HA**. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

Portrait of Pope Gregory XIII. oval, with ornaments.

—— of Pope Urban VII. the same.

—— of Henry IV. of France, oval. 1595.

—— of Pietro Angelo Bargeo.

Judith, with the Head of Holofernes.

The Nativity; inscribed, *Deus omnipotens, &c.*

The Flight into Egypt. 1574.

- The Holy Family, with St. Elizabeth. 1571.
 Another Holy Family; St. Joseph seated, with a Book.
 The Body of Christ supported in the Clouds by an Angel; inscribed, *Magnum pietatis opus, &c.*
 The Virgin Mary and Infant in the Clouds; inscribed, *Regina cæli.*
 Mary Magdalen penitent. 1582.
 St. Catherine receiving the Stigmata. 1574.
 St. Christian drawn out of the Sea.
 St. Francis receiving the Stigmata. 1599.
 St. Charles of Borromeo, kneeling before the Virgin and Infant. 1612.
 Six of Children, for ceilings; dedicated to Cardinal Visconti. 1607.

SUBJECTS FROM THE DESIGNS OF VARIOUS MASTERS.

- St. Susanna resting against a Pedestal, with a Sword.
 The Crucifixion; *after M. Angelo.*
 St. Jerome, meditating on the Crucifix; *after the same.* 1575.
 St. Andrew bearing his Cross; *after the same.* 1580.
 Two other Figures, from the Last Judgment; *after the same.* 1591.
 Charon, with two other Figures; *from the same.* 1575.
 Prometheus devoured by the Vulture; *after the same.* 1580.
 The famous Pietà, sculptured by *M. Angelo.*
 Three—The Creation; Adam and Eve driven out of Paradise; and the same, subjected to Labour; *Polidorus de Caravaggio, invent.*
 The Death of the Children of Niobe, in five sheets, a frieze; *after the same.*
 The Rape of the Sabines, another frieze; *from the same.*
 The Triumph of Camillus; in the style of *the antique.*
 Pluto holding a Torch.
 Fortune standing on a Shell.
 The Presentation; *after Raffaele.*
 The Resurrection, a grand Composition; *after the same.*
 The Holy Family; *after Raffaele.* 1582.
 Jupiter and Ganymede; *after the same.* 1580.
 The Graces and Venus leaving Juno and Ceres; *after Raffaele.* 1582.
 The Adoration of the Magi; *after Il. Rosso.* 1574.
 The Transfiguration; *after the same.*
 Christ praying on the Mount; *after the same.* 1574.
 The Stoning of Stephen; *after the same.*
 A Piece of Architecture; *after the same,* in two prints. *Roma,* 1575.
 The Baptism of our Saviour, by St. John; *after A. del Sarto.* 1579.
 The Miracle of St. Philip Benizzo; *after A. del Sarto.* Very fine.
 Tobit and the Angel; *after Pet. Tibaldi.* 1575.
 Christ praying in the Garden; *after Perino del Vaga.*
 The Adoration of the Shepherds; *after Tad. Zuccherò,* in two sheets. 1575.
 The Holy Family; *after the same.*
 The Scourging of Christ; *after the same.*
 The Conversion of St. Paul; *after Tad. Zuccherò.*
 The Assumption of the Virgin; *after the same.*
 Another Assumption; *after Fed. Zuccherò.*
 The Coronation of the Virgin; *after the same.*

Cherubino Alberti died in 1615, aged 63.

ALBERTI, PIETRO FRANCESCO. This artist was the son of Durante Alberti, born in 1584. He painted history in the style of his father, and is the engraver of a plate called *Accademia de Pittori*, a large print lengthways; a composition of many figures, etched with great spirit, and evidently the work of a painter. It is inscribed, *Petrus Franciscus Albertus, inv. et fec.*

ALBERTI, GIOVANNI. He was the brother of Cherubino Alberti, born at Borgo S. Sepolcro, in 1558, and was instructed in the art by Michele Alberti, his father. According to Baglioni, he visited Rome in the time of Gregory XIII. and was employed by that pontiff in the Vatican. He excelled in painting landscapes and perspective, in which the figures were usually painted by Cherubino. He was also employed by Clement VIII. to paint the sacristy of St. John of Lateran. He died in 1601, aged 43. His portrait is placed in the academy of St. Luke.

ALBERTINELLI, MARIOTTO. This painter was born at Florence, in 1475. He was the disciple and friend of Fra. Bartolomeo di S. Marco, whose manner he imitated, and whose merit he nearly approached. Vassari asserts, that he was of so unhappy and jealous a disposition, that on hearing some reflections passed on his works, he was so disgusted that he abandoned painting for some time. The persuasion of his friends induced him to return to the exercise of his talents. His works are held in considerable estimation; several of which are to be met with in the churches and convents at Rome, Florence, and Viterbo. At Rome, in the church of S. Silvestro a Monte Cavallo, is a picture by this master, of the Virgin and Infant on a throne, with S. Domenico, and S. Caterina da Siena; and at Florence, one of his best works, representing the Visitation, painted for the *Congregazione de Preti*, but since transferred into the tribune in the Florentine gallery. He died in 1520, aged 45.

ALBINI, ALESSANDRO. According to Malvasia, this painter was a native of Bologna, and a distinguished disciple of the school of the Caracci. He acquired great reputation by some designs he made for the funeral ceremony of Agostino Caracci. In the church of S. Michele in Bosco, at Bologna, is a picture by this master, of the Sepulture of St. Valerian and St. Tiburtius; and in S. Pietro Martyro, St. Peter, St. Catherine, and St. Cecilia.

ALBORESI, GIACOMO. A Bolognese painter, born in 1632, and was a scholar of Agostino Metelli. He painted historical subjects, but was more celebrated for his pictures of architectural views. He worked chiefly in fresco, and in conjunction with Fulgenzio Mondini, painted for the church of S. Petronio, at Bologna, the Death and Canonization of St. Anthony of Padua. In the church of S. Giacomo Maggiore, he painted some subjects of perspective, in which the figures were by Bartolomeo Passarotti. He died in 1677, aged 45.

ALDEGREVER, HENRY, sometimes incorrectly called *Albert Aldegraef*. This celebrated artist was born at Zoust, in Westphalia, in 1502. Sandrart has called him Albert, from a misinterpretation of his monogram. Being struck with the beauty of the works of Albert Durer, he went to Nuremberg, for the purpose of placing himself as a disciple of that master, whose manner he followed, both as a painter and an engraver; and he

became a very able proficient. On his return to his own country, he applied himself at first entirely to painting; and, according to Mr. Fuessli, painted some pictures for the churches and convents, which approach the excellence of Albert Durer. A picture of the Nativity by this master, is mentioned by M. de Piles as an admirable production. After a few years, he devoted himself entirely to engraving, and in that branch acquired a distinguished reputation amongst those artists who are called the little masters, from their having generally engraved plates of a small size. His execution is uncommonly neat; he worked entirely with the graver, in a style that is evidently founded on that of Albert Durer; and his plates are finished with great precision and delicacy. His design, without being incorrect, must, however, be allowed to be gothic, though not more so than the artists of his country at that time. He usually marked his plates with the cipher . His works are very numerous; the following is as general a list of them as the nature of this work will admit, and comprises all his principal plates:

PORTRAITS.

- Aldegrever, without a Beard; *Aldegrevers*. Ætatis 27. 1530.
 The same, with a thick Beard. Anno. 1538. Ætatis suæ, 35.
 Bust of Martin Luther. 1540.
 Ditto of Philip Melanchton. 1540.
 Albert vander Helle. 1538.
 William, Duke of Juliers. 1540.
 John van Leyden, head of the Anabaptists.
 Bernard Knipperdolling, the fanatic.

VARIOUS SUBJECTS.

- Six—Of Adam and Eve driven out of Paradise. 1540.
 Four—Of the History of Lot. 1555.
 Four—Of the History of Joseph and his Brethren. 1528. 1532.
 Seven—Of the History of Thamar and Absalom. 1540.
 David and Bathsheba.
 The Judgment of Solomon. 1555.
 Judith with the Head of Holofernes. 1528.
 Four—Of the History of Susanna. 1555.
 Four—Of the Parable of the merciful Samaritan. 1554.
 Five—Of the Rich Man and Lazarus. 1554.
 The Four Evangelists. 1539.
 The Adoration of the Shepherds. 1553.
 The Virgin and Infant, reposing under a Tree. 1527.
 The Virgin carrying the infant Jesus, with a Standard. 1552.
 Medea and Jason. 1529.
 Romulus and Remus, exposed on the Banks of the Tiber.
 Tarquin and Lucretia. 1539.
 Sophonisba taking the Poison. 1553.
 Marcus Curtius going to leap into the Gulf. 1532.
 Mutius Scævola before Porsenna. 1530.
 Titus Manlius ordering his Son to be decapitated*.
 The Count d'Archambaud destroying his Son before his Death; inscribed, *Pater ne post suam mortem, &c.* 1553.

* It is curious to observe that in this print, as well as in one of the same subject, by George Peins, the instrument of execution resembles the guillotine used in France during the revolution.

- The Combat of Hector; small frieze. *Hector Trojanus.* 1552.
 The Battle of Hannibal and Scipio.
 Seven—The Divinities that preside over the Planets.
 Thirteen—The Labours of Hercules; fine, and scarce.
 Orpheus and Euridice; the only etching by this master; very scarce.
 Fourteen small plates of different allegorical subjects. 1549 and 1550.
 Seven—Of the Virtues. 1552.
 Seven—Of the Vices. 1552.
 Eight—Of the Empire of Death over Humanity. 1541.
 Twelve—Of the Procession of a Westphalian Wedding. 1538.
 Eight—Of a similar subject. 1551.
 Six—Of Death dragging away Persons of both Sexes. 1562.
 A Woman holding an Hour-glass, with a Skull and a Globe, on which is inscribed, *Respice finem.* 1529.
 A Woman with Wings, hovering over a Globe, holding the Symbols of Prudence and Temperance. 1555.
 An Officer carrying a Flag. 1540.
 A Man with a Sword, surprising a Monk and a Nun. Dated 1530. Very rare.
 The Society of Anabaptists, with a Number of Figures, in a Battl.

This laborious artist died in 1662, aged 60.

ALDROVANDINI, TOMMASO, an Italian painter, born at Bologna, in 1653. He was instructed in the first principles of design by his uncle Mauro Aldrovandini, an eminent architect. His talent was painting perspective views and architectural subjects, in which the figures were painted by Marc Antonio Franceschini and Carlo Cignani. His most considerable work was the Council Chamber at Genoa, which he executed in conjunction with Franceschini. He died in 1736, aged 83.

ALLEN, OR OLEN, JOHN VAN. A Dutch painter, born at Amsterdam, in 1651. He was an imitator of Melchior Hondekooter, and his pictures, like those of that master, represent fowls, landscapes, and still-life. Though inferior to Hondekooter, he represented those objects with great fidelity.

ALESIO, MATEO PEREZ DE. This painter flourished about the year 1585. He was a Roman by birth; but he is chiefly known by the works he executed in Spain, whither he had been induced to migrate by the liberal protection bestowed on the art by Philip II. It does not, however, appear that he went thither by the invitation of the king, or that he was employed by that monarch in the Escorial. His principal works are his fresco paintings in the churches at Seville. His manner of designing partakes of the grandeur of Michael Angelo. The most remarkable performance of this master, is a colossal picture, painted in fresco, in the cathedral at Seville, representing St. Christopher, carrying the infant Saviour on his shoulder. It is of prodigious dimensions, the figure of St. Christopher being nearly forty feet high. Palomino Velasco speaks of this enormous production in very high terms. He painted some other pictures for the church of St. Miguel, and the other public edifices at Seville. After residing some years in Spain, he is said to have quitted it on account of the preference given to the works of Luis de Vargas, whose superiority the candour of Alesio induced him to be one of the first to acknowledge. He returned to Rome, where he died in 1600.

ALEXANDER, JOHN. This engraver was a native of Scotland, and according to Mr. Heineken, practised engraving at Rome about the year 1718. His prints are slight etchings, principally after Raffaele, not very correctly drawn, and but very indifferently executed. There is a set of six middle-sized plates, lengthways, dedicated to Cosmo III. Grand Duke of Tuscany, as follows:

The Benediction of Abraham, dated 1717.

The Sacrifice of Abraham. 1718.

The Angels appearing to Abraham.

The Departure of Lot from Sodom.

Jacob's Ladder. 1718.

Moses and the Burning Bush. 1717.

ALESSANDRI, INNOCENZIO. A modern Italian engraver. He was born at Venice about the year 1740, and is said to have been instructed by F. Bartolozzi, before that artist left Venice. He has executed several prints in aquatinta, and in the crayon manner, among which are the following:

Four prints, representing Astronomy, Geometry, Music, and Painting; *after Dominico Majotto.*

The Virgin Mary, with the guardian Angels and the Souls in Purgatory; *after Seb. Recci.*

The Virgin Mary with a Glory of Angels; *after Piazzetta.*

The Annunciation; *after F. Le Moine.*

The Flight into Egypt; *after the same painter.*

Two Landscapes; *after Marco Ricci.*

A Set of Twelve Landscapes; *after the same.*

There are some other trifling prints by him.

ALFANI, ORAZIO DI PARIS. According to Morelli, this painter was a native of Perugia, and flourished about the year 1550. He was a scholar of Pietro Perugino, and studied the works of Raffaele, whose graceful manner he imitated with such success, that some of his best pictures have been mistaken for the early productions of that master. He died about the year 1583.

ALFARO, Y GAMON, DON JUAN DE. A Spanish painter, born at Cordova, in 1640. He was first a scholar of Antonio de Castile, but finished his studies under Don Diego Velasquez, whose manner he followed, particularly in his portraits, which also partake of the pure and tender colouring of Vandyck. In the church of the Carmelites is a fine picture, by Alfaro, of the Incarnation; and in the church of the Imperial College at Madrid is his celebrated picture of the Guardian Angel. He died at Madrid in 1680, aged 40.

ALFORÆ, NICCOLO GUGLIELMI. This engraver, of whom little is known, was a native of Lorraine, but resided at Rome. There is a set of twelve small upright prints of flowers by this artist, which although not very delicately executed, are done in a masterly style, and with great spirit. They are inscribed *Nicholaus Gulielmus Alforæ Lotharingus, fecit, Romæ.*

ALGARDI, ALESSANDRO. This eminent artist distinguished himself as an architect, a sculptor, and an engraver. He was born at Bologna, in 1598, and was educated under

Giulio Cesare Conventi. As an engraver the few plates we have by him are executed with the graver in a free, bold, and open manner, in the style of Agostino Caracci. He generally marked his plates . The following are attributed to him:

- The Crucifixion; a large upright plate.
- The Souls delivered from Purgatory; oval.
- A Blind Beggar and his Dog; *after Caracci*.
- The Cries of Bologna, *after Caracci*, in eighty plates, engraved by *Algardi*, in conjunction with *Simon Guillin*.

ALIAMET, JACQUES. An ingenious French engraver, born at Abbeville in 1728. He was a pupil of J. P. Le Bas, and was first employed in vignettes for the booksellers, but he soon attempted more important works, and distinguished himself by some plates he engraved from the pictures of Vernet. He principally excelled in landscapes and sea-pieces, though he sometimes undertook other subjects. The following are among his best prints:

- A Landscape, with Figures and Cattle; *after Berchem*.
- The Port of Genoa; *after the same*.
- A Landscape, with a Stag-hunt; *after the same*.
- The Female Villagers; *after the same*.
- The Village Pleasures; *after the same*.
- The Spanish Halt; *after Wouvermans*.
- A Guard of Houlans; *after the same*.
- The Moon rising; *after A. Vander Neer*.
- A View of Boom, by Moonlight; *after the same*.
- The Amusements of Winter; *after A. Vandervelde*.
- A Storm; *after Vernet*.
- A Fog; *after the same*.
- A Fire in a Sea-port by Night; *after the same*.
- Two Sea-pieces—The Fishermen, and Return from Fishing; *after the same*.
- Four—The Four Times of the Day; *after the same*.
- Two plates of the Sabbath; *after Teniers*.
- The Birth of Venus; *after Jeurat*.

ALIAMET, FRANÇOIS. He was the younger brother of the preceding artist, born at Abbeville, in 1734. After having learned engraving at Paris, he came to London, and was for some time under Sir Robert Strange. He has engraved several portraits, and historical subjects, of which the following are the principal:

- Mrs. Pritchard, in the Character of Hermione; *after Pine*.
- Portrait of Dr. Sharp.
- The Adoration of the Shepherds; *after Caracci*.
- The Circumcision; *after Guido*, oval.
- The Annunciation; *after Le Moine*.
- St. Ignatius kneeling; *after the same*.
- The Stoning of Stephen; *after Le Sueur*.
- The Sacrifice to Pan; *after A. Sacchi*.
- The Flattery of the Courtiers of Canute reproved; *after Pine*.
- The Reduction of Calais; *after the same*.
- Two—The Bathers; *after Watteau*.

ALIBERTI, GIOVANNI CARLO. A Piedmontese painter, born at Asti, in 1680. It is not stated under whom he studied; but, according to Lanzi, he executed several considerable works in fresco in the churches of his native city. He painted the cupola of the church of S. Agostino, representing that saint taken up into heaven surrounded by angels; and in the same church, a picture of S. Agostino baptizing a number of children, and other figures. The composition is ingenious, with a fine expression in the heads, and embellished with architecture. He died in the year 1740, aged 60.

ALIBRANDI, GIROLAMO. A Sicilian painter, born at Messina, in 1470. He studied at Venice under Gio. Bellini, and was the friend of Giorgione. He afterwards went to Milan, where he became a disciple of Leonardo da Vinci. His works are chiefly at Messina, of which one of the principal is a large picture of the Purification, in the Chiesa della Candelora. He died of the plague in 1524.

ALIENSE. See VASSILACCHI.

ALIX, JOHN. A French painter and engraver, who was a scholar of Philip de Champagne. Of his works, as a painter, we have no account; but he exercised the point for his amusement. There is an etching by him, of a Holy Family, *after Raffaele*, executed in a very light and pleasing style. It is marked R. V. P. for Raffaele Urbino, pinxit.

ALLAN, DAVID. A Scotch painter, born at Edinburgh about the year 1735. He resided some years in Italy, and painted landscapes in a style resembling the works of Gaspard Poussin. He died in 1796, aged about 61.

ALLARD, HUYCH. A Dutch engraver, by whom we have some portraits, amongst which is that of David Gloxin, I. V. D.; and that of Adrianus Paw, Legat. Holland; both signed with his name.

ALLARD, ABRAHAM. An engraver and printseller of Leyden. M. Heineken mentions twelve plates of views of towns engraved by this artist; and amongst the miscellaneous prints at the British Museum, is a large print, lengthway, representing the Garden of Love, entitled, *Het Lust. Hof. van Flora*; partly etched, and finished with the graver in a stiff clumsy style, inscribed, *A. Allart cecinit. C. Allart edit.*

ALLARD, CHARLES. An engraver and printseller. According to Heineken, he scraped some mezzotintos. Of his engravings, there are, amongst the loose prints in the British Museum, four plates of the Seasons, represented in half-length figures, executed in a coarse heavy style, without any taste.

ALLEGRI, ANTONIO DA COREGGIO; or, as he sometimes signed himself, ANTONIO LIETO DA COREGGIO. This illustrious painter may be regarded as one of those rare examples of innate and daring genius which, without a precursor, and deprived by circumstances of the advantages of technical education, ventures to supply those deficiencies from the resources of the mind. He was born at Coreggio, a small town in the duchy of Modena, in 1494. Of his origin, nothing is accurately known. The Padre Orlandi and Sandrart

assert, that he was of a noble family, named de Allegris; that he received an education suited to his rank, and that he lived in affluence, and died rich. On the other hand, he is stated, by Vasari, to have been the son of a labourer, and that he lived and died in indigence. The elevated sentiments discernible in his works, and his knowledge of architecture, with other acquirements, appear to corroborate the statement of his having received a cultivated education; but the established fact of his having died of a fever, brought on by his anxiety to bring home to his family, in hot weather, on foot, a small sum paid him at Parma, in copper, is a powerful contradiction of the affluence of his circumstances. He is said, by some of the Italian biographers, to have been instructed in the art by Francesco Bianchi, and Giovanni Murani, called Il Frari. However that may be, it is evident this wonderful man owed little of his celebrity to any thing he could acquire from such assistance; that he was the sole founder of his fame, and the first establisher of that admirable system of grace, grandeur, and harmony, which has not hitherto been equalled, and is not likely to be surpassed. The most important work of Coreggio, is the cupola of the cathedral at Parma, finished in 1530; and it has ever been considered as one of the most extraordinary productions of the art. Its form is octangular, in which he has painted, in fresco, the Assumption of the Virgin. In the lower part of the composition, he has represented the apostles in pious admiration of the event. In the upper part is the Virgin Mary, surrounded by an immense congregation of the blessed, and environed by an infinite number of angels; some throwing incense, others chanting, rejoicing, and triumphantly applauding; in their heads the most angelic expression of joy and festivity, whilst a beautiful effusion of light is spread over the whole, forming a spectacle truly celestial. Notwithstanding the dusky hue which this admirable work has now assumed from the smoke of the tapers constantly burning in the church, and the disadvantage of a very unfavourable light, the grandeur of the forms, the admirable conduct of the design, and the astonishing effect of light and shadow in this stupendous performance, continue to excite the surprise and admiration of every judicious beholder. The dome of the church of St. Giovanni, of the Benedictines, at Parma, is another splendid display of the powers of this great painter. It represents the Ascension of our Saviour, with the twelve apostles, and the doctors of the church; which may be considered as a model of perfection, for the copious and masterly composition, and the correctness and grandeur of the design. Of his oil paintings, we have first to notice his celebrated picture called the St. Jerome of Coreggio. It represents the Virgin Mary seated, with the infant Jesus on her knee; Mary Magdalen, kneeling, embraces the foot of the Saviour, whilst St. Jerome presents a scroll to an angel. For the church of St. Giovanni he painted two altar-pieces, one representing the Descent from the Cross, and the other the Martyrdom of St. Placido. These inestimable pictures, the St. Jerome, and the two last mentioned, have been torn from their venerable situations by the revolutionary eruption of France, and are now deposited in that receptacle of spoliation and plunder, the Museum of the Louvre*. In the gallery at Dresden, is his famous work called the Notte, representing the Nativity, and an exquisite little picture of the Magdalen reading.

* To the honour of the French artists then resident at Rome, they presented a memorial to the National Convention, stating the injury the cultivation of art would receive from removing those chef-d'œuvres, and others, from the situation for which they were originally painted. A document, as estimable for the elegance of its composition, as for the liberal sentiment from which it emanated. It is, perhaps, superfluous to remark, that this amiable appeal met with the reception that might be expected from such a tribunal.

This extraordinary genius is justly regarded as one of the great luminaries of the art; to him it is indebted for one of its most effective illusions, the faculty of fore-shortening; and he has confessedly carried the magic of the *chiaro-scuro* to the highest possible pitch. Without having wandered from his obscure home, without having visited Rome, or contemplated the beauties of antiquity, he was the creator of a grandeur of his own. His forms are exquisitely soft and beautiful; and the airs of his heads exhibit a graceful tenderness of expression that is truly inimitable. His colouring is equally delicate and pure with that of Titian, with more of the *impasto*; and, in point of breadth of effect, he is undoubtedly his superior. He died in 1534, in the prime of life.

ALLEGRI, POMPONEO. He was the son of Coreggio, born in 1522. He had commenced the first rudiments of art under that great master, when he was deprived of the advantage of his instruction by the death of his father when he was only twelve years of age. He is said to have continued his studies after Coreggio's death, under Francesco Maria Rondani, the ablest disciple of his father. In the cathedral at Parma, there is a work in fresco, by Pomponeo, representing Moses showing the Israelites the Tables of the Law; in which, though there are many defects as a whole, there are beautiful parts, and some heads full of Coreggiesque expression; and, above all, an excellent colour.

ALLEGRINI, GUISEPPE. An Italian engraver, who flourished about the year 1746. We have the following plates by him:

The Virgin Mary with the infant Jesus; half figures, with this inscription, *Egreditur virgo de radice, &c.*

The Circumcision; inscribed, *Guis. Allegrini, Stamp. &c.*

The Stoning of Stephen.

A small print of Rinaldo and Armida.

A large architectural Scene, lengthways; *after Chamont.*

ALLEGRINI, FRANCESCO. A designer and engraver, born at Florence about the year 1729. In 1762, he published, in conjunction with his brother, a collection of one hundred portraits of the family of the Medici, with a frontispiece, engraved by himself. He also engraved fourteen portraits of Florentine poets, painters, and other eminent personages. We have also a print by him of the image of St. Francis d'Assisi, which is held in such veneration at Florence.

ALLEGRINI, FRANCESCO, called DA GUBBIO. This painter was born in 1587, and was a disciple of Cavaliere Gioseffo Cesare d'Arpino. He painted history with reputation, and executed several works, both in oil and in fresco, for the churches and palaces at Rome. He had a great number of scholars, amongst which were his two sons, Flaminio and Angelo, who also painted history. He died in 1663, aged 76.

ALLEMAND. See L'ALLEMAND.

ALLEN, FLOPPART VAN. A German designer and engraver, who flourished about the year 1686. The view of the city of Vienna, engraved by Muller, is from a drawing by this artist, made in 1686; and he has engraved himself, a large plate of the city of Prague, a slight print, with several figures, marked with his name, *van Allen.*

ALLET, JEAN CHARLES. This artist was a designer and engraver, born at Paris about the year 1668. He resided a long time in Italy, and is supposed to have died at Rome in 1732. Owing to his having marked his plates sometimes Charles, and sometimes Jean Charles, the collectors were for some time inclined to believe there were two artists of the name of Allet; but from the evident similarity in the style, it is no longer doubted those plates are by the same hand. He engraved several portraits and subjects from sacred history. In his execution he appears to have wished to imitate the manner of F. Spierre and Corn. Bloemaert, but he has not been very successful in his imitation. His principal plates are the following:

PORTRAITS AND HEADS.

Andrea Pozzo, Painter, and Architect; dated 1712.
 Cardinal Aloisio Amodei; *after J. M. Morandi*, 1698.
 Ferdinand Charles de Gonzaga, Duke of Mantua; *after Ant. Lesma*.
 Pope Alexander VIII.; *after H. Calendrucci*.—*J. C. Allet, sc.* Roma, 1695.
 St. Aloyse Gonzaga, Jesuit; oval.
 St. Ignatius; *after P. Lucatelli*; oval.

SUBJECTS FROM SACRED HISTORY.

The Conception of the Virgin; *after And. Pozzo*; oval.
 The Adoration of the Shepherds; *after S. de Pesaro*.
 The Virgin Mary and St. Joseph adoring the infant Jesus; *after the same*.
 The Saviour brought before Pilate; *after P. de Petris*.
 Ananias restoring Sight to St. Paul; *after P. de Cortona*.
 The Vision of St. Paul; *from the same painter*.

These two plates are considered his best works in historical subjects.

The Death of a Saint, in presence of the Virgin, St. Joseph, and St. Francis Xavier.
 The Death of St. Stanislaus Kostka; *after P. le Gros, sculptor*.
 St. Gaëtan, accompanied with a figure of Religion, and Christ holding his Cross; *after Laz. Baldi*.
 St. Auronicus, and St. Athanasius; *after F. B. Zucchelli*.
 St. Augustine with a Child, getting Water from the Sea; *after J. B. Leonardi*.
 St. Rosa, crowned by Angels; signed, *Carolus Allet, del. & sculp.*; small plate.
 Twelve plates of the Life of Christ; *after Passeri*, engraved in conjunction with *A. V. Westerhout*.

ALLOISI. See GALANINO.

ALLORI, ALESSANDRO, called BRONZINO. This artist was born at Florence, in 1535. He was the son of a painter; but having the misfortune of losing his father when he was only five years of age, he was placed under the care of his uncle, Agnolo Bronzino, who brought him up with all the affection of a parent. Before he was seventeen years of age, he had made such progress under this able master, that he painted, from his own design, an altar-piece representing the Crucifixion, a composition of several figures ingeniously arranged, and well coloured. When he was nineteen, he visited Rome, where he remained two years. The chief objects of his admiration and study in that city, were the works of M. Angelo Buonaroti; and the grand style of that master is discernible in his pictures. On his return to Florence, he was greatly occupied for the churches and other public edifices. He was, however, occasionally prevailed on to paint the por-

traits of some of the distinguished personages of his time, which he treated in a great and admirable style. In 1590, he published a book on the art of drawing the human figure, illustrated with anatomical prints, from his designs. He died in 1607, aged 72.

ALLORI, CRISTOFANO, called BRONZINO. He was the son of the preceding artist, born at Florence, in 1577. He was for some time instructed in the art by his father, but he afterwards studied under Santo di Titi, and finally improved himself in colouring, by imitating the harmonious tinting of Lodovico Cardi, called Cigoli. He painted several considerable works for the churches and convents at Florence, and for the palace of the Medici. He was also a very celebrated portrait painter; and many of the most distinguished persons of his time were painted by him. He died in 1621, aged 44.

ALMELOVEN, JOHN. A Dutch painter and engraver, born about the year 1614. He is more known by some etchings of landscapes, executed with great lightness and intelligence, than by any thing he has left us as a painter. His plates are,

A Portrait of Gisbert Voetius; signed, *J. Almeloven, inv. et fec.*

A set of twelve Landscapes, with small Figures; *J. Almeloven, inv. et fec.*

Six mountainous Landscapes, with Figures; *Joan. ab Almeloven, inv. et fec.*

Four Landscapes, the four Seasons; *after H. Saftleven.*

ALTDORFER, ALBERT. A painter, and a more eminent engraver, was born at Altdorff, in Bavaria, in 1488. It has been asserted by some writers, that he was a native of Switzerland; but it has been very satisfactorily proved by Mr. Heineken, that he was a Bavarian. He is said to have been a scholar of Albert Durer; and it is not improbable, from the resemblance of their manner, both in their pictures and engravings, particularly in their wooden cuts, although it must be confessed, that Altdorfer did not equal that great artist in any of his works. Some of the paintings of this artist are preserved with great care at Ratisbon; and in the Town-house is a complete collection of his engravings. As an engraver, he holds a very respectable rank amongst those artists that are distinguished by the appellation of the little masters; and his wooden cuts, which are by far the best of his performances, nearly approach to the excellence of those of Holbein. His entire work, on wood and copper, is upwards of one hundred and seventy prints; but as some of them are of little consequence, the following list of them is likely to satisfy the curious collector. The two monograms

used by this master were  and .

PRINTS ENGRAVED ON COPPER.

Portrait of Albert Altdorfer, by himself; *with his cipher.*

Portrait of Martin Luther, with an oval of foliage.

Adam and Eve in Paradise.

Samson and Dalila.

Solomon's Idolatry.

Judith, with the Head of Holofernes.

The Virgin and Infant Jesus, with two Children, one holding a Pot. 1507.

The Virgin and Child in the niche of an Altar.

- The Virgin and Child, dressed in the Costume of Ratisbon, with a Palm-tree.
 The Virgin with the Child standing on her Knee, with a Glory round the Head.
 The Repose in Egypt, the Virgin sitting with a Child on her Knee with a Hat on, St. Joseph standing with a Hat on and a Staff.
 Our Saviour on the Cross, with several Figures.
 St. Jerome, with the Lion; *one of his best plates*.
 St. Jerome in a Grotto, with an Altar, on which is a Crucifixion and a Book, on a Tablet over it is his Monogram.
 St. George and the Dragon.
 The Death of Dido.
 The Death of Lucretia; an etching.
 Mutius Scevola.
 Venus going into the Bath with Cupid; *after Marc Antonio*.
 Venus coming out of the Bath with Cupid; *after Marc Antonio*.
 Hercules and a Muse, sometimes called Apollo and Venus.
 Cupid mounted on a Sea-horse, with three other Figures.
 Amphion saved from Shipwreck by a Dolphin, with a Nereid holding an Anchor. 1525.
 Pyramus and Thisbe.
 A Woman holding a Sceptre, seated on an Altar, surrounded by several Persons holding Lanterns.
 A Naked Woman with Wings seated on a Star, with a Torch in one Hand, and an Escutcheon in the other, called *Lascivia*.
 A Man in Armour leaping into the Sea; in the distance a Camp, and several Persons observing him.
 A Man and Woman dancing.
 Six Children dancing, whilst Three are playing on Instruments.
 Two Landscapes, one, a rocky Scene, the other with Trees.
 The Synagogue; inscribed *Porticus Sinagogæ Judaicæ, &c.* 1519.
 Two ornamental plates; for a Goldsmith.

WOODEN CUTS.

- Forty— Of the Fall and Redemption of Man; *fine*.
 Abraham's Sacrifice.
 Joshua and Caleb passing through a Gateway.
 The Annunciation. 1513.
 The Purification.
 The Murder of the Innocents. 1511.
 The Decollation of St. John. 1512.
 The Resurrection of Christ. 1512.
 The beautiful Virgin, of Ratisbon, after the picture in the Cathedral. This is one of his best works, printed in chiaro-scuro.
 St. Jerome in a Grotto, kneeling before a Crucifix.
 St. Christopher in the Water, stooping to take up the infant Jesus. 1513.
 St. George and the Dragon, in a Landscape. 1511.
 Paris dying on Mount Ida, with the three Goddesses. 1511.
 A Knight sitting with a young Woman. 1511.
 An Officer with a Flag, in a Landscape.
 A mountainous Landscape, with Buildings.
 The Inside of a Church, with the Virgin, a Pilgrim, and Angels.
 The Façade of a Portico, with the CIPHER in the upper part.

ALUNNO, NICCOLO. This painter was born at Foligno, about the year 1450. According to the usage of the painters before Pietro Perugino, he painted in distemper, and his colouring has still preserved its original lustre. In the church of S. Niccolo at Foligno, is an altar-piece by him, of the Virgin and Infant, with Saints; and in the same church is his picture of the Pieta, so highly commended by Vasari. Some of his works are dated soon after 1500.

ALTZENBACK, WILLIAM. An engraver, who, according to Mr. Heineken, flourished about the middle of the seventeenth century. He lived at Strasburg, and, in conjunction with his son, executed twenty plates of bible subjects.

AMALTEO, POMPONIO. He was born at S. Vito, a town in the Friuli, about the year 1505, and, according to Ridolfi, was a relation, and the scholar, of Pordenone. He painted several historical works in the churches and public places in the vicinity of Friuli. At Belluno, there are some pictures painted by this master, representing subjects of Roman history, in one of the public halls. He had a brother, named Girolamo, who also painted history. He died in 1576, aged 71.

AMATO, GIOVANNI ANTONIO, D', called IL VECCHIO. This painter was born at Naples about the year 1475. He was the disciple of Silvestro Bruno, or Buono, an old Neapolitan painter then in repute, but did not study long under him, as he died when this artist was young; he afterwards applied himself to the study of the works of Pietro Perugino, whose manner he followed. There are several of his works in the churches at Naples. In S. Dominico Maggiore, in the chapel of the family of Carrafa, is a picture by this master of the Holy Family. He worked both in oil and in fresco, and was an artist of considerable eminence. He died in 1555, aged 80.

AMATO, FRANCESCO. An Italian painter and engraver. Of his paintings little is known; but he has left some slight etchings, which are executed with spirit, in the style of Biscaino, among which are the following:

St. Joseph seated, reading a Book, with the infant Jesus near him, an upright plate; inscribed, *Franciscus Amatus, inv.*

St. Jerome, a similar sized plate; with same name.

The Prodigal Son.

AMBERGER, CHRISTOPHER. This artist was born at Nuremberg, about the year 1485. He was the disciple of Hans Holbein, and painted so much in the style of that master, that his works have been sometimes mistaken for those of Holbein. He painted a set of twelve pictures, representing the history of Joseph and his Brethren, which gained him great reputation. He succeeded, however, better in portraits than historical subjects. In 1530, he painted the Emperor Charles V.; and Sandrart reports, with a pardonable partiality for the fame of his countryman, that this portrait was considered by that monarch equal to any of the pictures painted of him by Titian. He certainly honoured him with a gold chain and medal, on the occasion. He died at Augsburg in 1550, aged about 65.

AMBROGI, DOMENICO, called MENICHINO DEL BRIZIO. According to Malvasia, this painter acquired that name from his being the scholar of Francesco Brizio. He was a

native of Bologna, and distinguished himself as a painter of history, both in oil and in fresco. He also excelled in representing landscapes, perspective, and architectural views, and was much employed in the churches and palaces at Bologna. In S. Giacomo Maggiore, is a picture by this painter of the Guardian Angel, and in the Nunziata, S. Francesco, with a glory of angels. In 1653, he published some wooden cuts, from his own designs, printed in chiaro-scuro, of which one represented a woman in a triumphal car, holding two flambeaux, and a serpent; conducted by Neptune.

AMICI, FRANCESCO. A modern Italian engraver, who, according to M. Heineken, engraved some small plates of devout subjects; among which are:

Christ praying in the Garden.
Christ before Pontius Pilate.
The entombing of Christ.

AMICONI, OR AMIGONI, OTTAVIO. He was born at Brescia, in 1605, and was a scholar of Antonio Gandini. His chief excellence was in fresco painting, which he treated with great ability. In the Carmelite church, in his native city, is a very considerable work in fresco, executed in conjunction with Bernardino Gandini, the son of his master, which is much extolled by Averoldi. The subjects were taken from the life of S. Alberto. He died in 1661, aged 56.

AMICONI, OR AMIGONI, JACOPO. This artist was born at Venice, in 1675. He painted history and portraits. His first works at Venice were two altar-pieces in the church of the fathers of the oratorio, and a picture of St. Catharine and St. Andrew, for the church of St. Eustachio. He afterwards visited Rome, and from thence went to Munich, where he settled for some time; but his chief performances are in England, where he came in 1729, and resided many years. Whatever may be the merit of his works, they were for some time in great vogue. He was employed by several of the nobility in ornamenting their houses. After leaving England, he visited Spain, and died at Madrid in 1758. He etched a few plates in a tame spiritless style, of which the following are the principal:

Salvator Mundi; half length.
Jupiter and Calisto.
Zephyrus and Flora.
The Four Elements; in the style of *Watteau*.

AMIDANO, POMPONEO. This painter was a native of Parma, and flourished, according to Lanzi, about the year 1595. From the resemblance of his works to those of Parmigiano, he is supposed to have frequented his school. If not his disciple, he was one of the most successful followers of his style. The airs of his heads are noble and graceful, and his design full of taste. His best performance is his picture in the church della Madonna del Quartiere.

AMLING, CARL GUSTAVUS. A designer and engraver, born at Nuremberg, in 1651. He was taken under the protection of the Elector of Bavaria, who sent him to Paris for improvement, where he received the instruction of F. de Poilly, whose manner he followed, but whose excellence he never equalled, although a very respectable artist.

He engraved a great number of plates, of historical subjects and portraits, but was much more successful in the latter, many of which have great merit. His drawing, particularly in the nude, is not correct; and in all his prints, except his portraits, there is a want of effect. The following list comprises all his plates, except those he engraved for the academy of Sandrart, and some prints after tapestry, which were private plates in the possession of the Elector of Bavaria.

PORTRAITS.

- Maximilian Emanuel, Electoral Prince; *after Thomas Masculinus, dated 1670*; an oval, very scarce.
- Maximilian Emanuel, Elector of Bavaria; *J. B. Champagne*; a large upright plate, said to be one of his best.
- Equestrian Statue of Maximilian Emanuel, Elector of Bavaria; *Amling, fec. Monachii*; large plate.
- Henrietta Maria Adelaide, Duchess of Bavaria; *after Delamonce, 1675*; oval, large plate.
- Ferdinand Maria, Elector of Bavaria, 1676; large plate, oval.
- John Count de Berlo de Bruss, General, 1680; large oval.
- Alexander Sigismund, Count Palatine, &c.; *Hamilton, pin.*
- Romain Liberiet, Abbot of St. Ulrich; *C. G. ab Amling, ad vivum del. et scul. Monachii*; a fine portrait; large plate.
- Petrus Marinus Sormanus; *in a medallion*; large plate.
- Don Livio Odeschalchi; *in a medallion.*
- Marcus ab Aviano, 1680; oval.
- A young Prince conducted to the Throne by Hercules and Nestor, on the Throne is inscribed, *Ungaria*; *Amling, scul.*
- Two plates of Statues; engraved for *Sandrart's academy*.

SACRED AND HISTORICAL SUBJECTS.

- The Virgin and Child, with two Portraits; *after J. A. Wolf, engraved by C. G. ab Amling*; a very large plate.
- The Image of the Virgin of Consolation; *C. G. Amling, sc. 1682*; large plate, oval.
- Vero Ritratto di S. Francesco d'Assisi, da *Carlo Gustavo ab Amling*; small folio.
- Image of St. Nicholas Tolentin; *J. A. Wolf, pin. 1691*; large plate.
- Vrai Portrait de St. John de S. Facundo; *same painter*; large oval.
- St. Godard kneeling before the Virgin; *J. Dreutwet, del.*; folio.
- Ten plates in folio—Of a Triumphal Arch in Honour of the Elector Maximilian Emanuel; *C. G. Amling, Munich.*
- Grand Thesis, dedicated to the Emperor Leopold, and his son Joseph; *R. P. Antonius Lublinsky, del.*; *C. G. Amling, fec.*
- Another large plate, representing the Virgin Mary treading on the Serpent, accompanied by the four Doctors of the Church; *Amling, fec.*

1539 AMMAN, JUSTUS. This artist was a painter and an engraver, but owes his reputation chiefly to his excellence in the last-mentioned branch of art. He was born at Zurich in Switzerland, in 1639. Of his paintings we have no further account, than that his works in stained glass were richly and brilliantly coloured. His pen-drawings partake of the spirit and neatness of his prints, and are preserved in the portfolios of the curious. As an engraver, he was one of the most laborious, of the industrious artists of his country,

who have so ably and amply contributed to the advancement of the art. The number of his plates is prodigious, and his work amounts to upwards of five hundred and fifty prints, many of which being of a diminutive size, he is ranged among the artists, denominated the little masters. He engraved on wood and on copper, but the latter are very inferior to the former. His drawing, in general, is tolerably correct; and his execution, particularly in his animals, is smart and spirited; his manner of engraving is neat and decided. This artist used no less than six different marks in his plates, but they all consist in a cipher composed of the letters I. and A. as follow: *A. H. R. A. W. Z. K. T. 1566.* *MB* *this also*

COPPER PLATES.

Twelve small plates arched—Of illustrious Women, beginning with Eve: title, *Eva die Gebeverinn. Jost. Amman, fec.; Stef. Herman, exc.*

Eight figures of Warriors, small upright plates; marked, *Jost. Amman, Inventor; Stefan. Herman. 1590.*

Eight plates—Of Persons fighting with Swords and Sticks; small plates, lengthways; marked with his cipher.

Six very small plates of friezes, lengthways, Huntings.

Eight small plates, lengthways, the Four Seasons, and the Four Elements. 1569.

Twelve small upright plates arched—Of the Months in the Year, represented in full-length figures; *Jo. Amman, fec.*

A set of plates for a Bible published at Francfort. 1571.

The Bombardment of a Town; *Jo. Amman, fec. 1570.* Large plate, lengthways.

Effigies Casparis de Colignon; *fecit Norimbergæ, Jost. Amman, Tigurinis. 1573.*

WOODEN CUTS.

The Creation, large print; marked *J. A.*

An oval print, the Diet of the Empire; large, lengthways.

The Marriage of Cana; middle-sized print, lengthways, *J. A.*

A set of one hundred and fifteen prints of Arts and Trades, first printed under the title, *Πανοπλια, omnium liberalium mechanicarum, &c.* printed at Francfort in 1564. This edition is very scarce; the book was reprinted in 1574, and again in 1583.

A set of one hundred and three prints of subjects from the Roman History, published at Francfort, in 1572, 1573, with the Portrait of *S. Feyerabendt*, the celebrated bookseller.

A book of Huntings; entitled, *Neue Figuren aller hand Jagd, &c.* Francfort, 1582.

A set of prints for a book; entitled, *Caii Plinii Secundi, &c.* Francfort, 1584.

A set of one hundred and three prints for a work; entitled, *Cleri totius Romanæ Ecclesiæ subjecti, &c.* Francfort. Sig. Feyerabendii, 1564.

A set of one hundred and twenty prints for a book; entitled, *Gynæceum, sive Theatrum Mulierum, &c.* Francfort, 1586.

This laborious artist died at Nuremberg in 1591, aged 52.

AMMAN, JOHN. A German engraver, who lived at Hanau about the year 1640. He engraved a set of small wooden cuts, representing the Passion of our Saviour. They are executed in a neat and spirited style, and possess considerable merit. They were published at Amsterdam in 1623, with Latin verses.

AMMON, CLEMENT. This artist was son-in-law to Theodore de Bry, the celebrated engraver. His principal work was the continuation of the collection of portraits;

entitled, *Bibliotheca Calcographica*, in six quarto volumes, published by Theodore de Bry, to which he added two volumes, the first, dated *Francfort*, A. D. 1650, with his name, *Sculptore Clemen. Ammon, junior, Calcograp.* and the second published in 1652. *Sculptore Clemente Ammonio, chalcogr. Franc.* His plates are executed in a laboured style, poor and stiff, very inferior to the works of his relation.

AMOROSI, ANTONIO. This painter was a native of the Communanza near Ascoli, and flourished about the year 1736. He painted some few pictures for the churches at Rome, one of which is in S. Rocco; but he is principally known as a painter of *Bambocciate*, and fancy subjects, in which he displayed considerable talent.

AMSTEL, CORNELIUS PLOOS VAN. To this distinguished amateur we are indebted for a very interesting set of plates, executed in imitation of the drawings of the most celebrated of the Dutch masters. He was born at Amsterdam in 1732, and appears to have devoted himself to the art, with a zeal rarely found in persons who do not adopt it as a profession. As I am not aware that we possess any precise account of his work, it may not be unacceptable to collectors, to have a particular description of them.

Frontispiece, a Monument bearing a Latin inscription, on which stands a Genius holding an Escutcheon, in the middle a Flower de luce; *Inventor Cornelius Ploos van Amstel, D. 1 Febr. 1765.*

Two small Landscapes; *H. Zafleeven, del.; v. Amstel, fecit. 1766.*

A Landscape, with a Shepherd and Shepherdess with Cattle on the Banks of a Canal; *Ad. van de Velde, del.; P. van Amstel, fecit.*

A Woman looking out of a Door; *Rembrandt, del.; P. van Amstel, fecit. 1764.*

A Young Man with a Hat on, looking out of a Door; *same inscription. These two are fine imitations of Rembrandt.*

An Interior of a Dutch Cottage, with Peasants, one reading the Gazette; *Ad. v. Ostade, del., 1673; P. van Amstel, fecit, 1766.*

A Frost Piece, with six Spanish Figures, one a Woman with a Mask; *Hendrick Avercam, del., 1621; P. van Amstel, fecit, 1766.*

Portrait of Jan Josephzoon van Goyen; *Ant. van Dyck, del., 1638; P. van Amstel, fecit, 1769.*

A Landscape, with a Market at the Entrance of a Town; *Jan Josephroon van Goyen, del., 1653; P. v. Amstel, fecit, 1767.*

A similar subject, with a Beast Market; *same inscription.*

A Lady seated at a Harpsichord; *Ger. Douw, del., 1660; P. v. Amstel, fecit, 1767.*

A Sea-piece, with Shipping; *Ludolf Bakhuysen, del., 1694; P. v. Amstel, fecit, 1769.*

A Landscape, with a Woman riding on an Ass, with Cattle, by the side of a Canal; *N. Berghem, fecit, 1764; P. van Amstel, fecit, 1769.*

A circular, of the Virgin Mary, with the infant Jesus; *Abr. Bloemaert del.; P. v. Amstel, fecit, 1769.*

An assemblage of Peasants before an Alehouse, with a Man playing on the Violin, and another dancing; *Ad. v. Ostade, del., 1673; P. v. Amstel, fecit, 1769; an imitation of the picture.*

Portrait of a Young Lady, with a Book on a Table; *H. Goltius, del., 1612; P. v. Amstel, fecit, 1770.*

Portrait of a Young Man, sitting in a Chair; *C. Visscher, del., 1651; P. v. Amstel, fecit, 1771.*

Landscape, with a Man leading a Horse, and in the foreground some Women washing; *Ph. Wowerman, del.*, 1660; *P. v. Amstel, fecit*, 1772.

The Inside of a Church, with a Man drawing; *P. Saenredam, del.*, 1630; *P. v. Amstel, fecit*, 1774; very neatly finished.

A Spanish Concert; *Karel van Mander, del.*, 1603; *P. V. Amstel, fecit*, 1772.

A Man seated, holding a Flute, with a Bonnet in the manner of Rembrandt; *G. Flinck, 1643; Pl. van Amstel, fecit*, 1773.

A Sea-piece, with Shipping; *P. Coops, del.*; *P. v. Amstel, fecit*, 1773.

An assembly of Peasants, one sleeping; *Ad. Brower, del.*, 1635; *P. v. Amstel, fecit*, 1775.

A Man sitting at a Table, with Cards in his Hand; *F. Mieris, del.*, 1663; *P. v. Amstel, fecit*, 1777.

Two Dogs, small prints; similar inscription.

Three Peasants, one with a Bottle; *C. Dusart, del.*; *Pl. van Amstel, fecit*.

A Young Lady taking a Beverage presented by a Boy, and a Physician standing near her; *Ger. Terburg, del.*; *Pl. van Amstel, fecit*, 1779.

A Young Lady, with a musical Instrument; *G. Netscher, del.*, 1664; *P. van Amstel, fecit*, 1781; oval.

Two Sea-pieces; *Ludolf Bakhuysen, del.*; *Pl. v. Amstel, fecit*, 1781.

The Judgment of Solomon; *Lucas van Leyden, del.*, 1515; *P. v. Amstel, fecit*, 1782.

A Landscape, with Ruins, and a Man with an Ass; *Th. Wyk, del.*; *P. v. Amstel, fecit*, 1782.

A View in Norway, with Figures; *Ald. van Everdingen, del.*; *P. v. Amstel, fecit*, 1782.

Five Dutch Magistrates sitting round a Table; *J. de Bray, del.*, 1663; *Pl. v. Amstel, fecit*.

The Attorney and his Clerk; *J. Steen, del.*, 1672; *P. v. Amstel, fecit*.

A Landscape, with Ruins, and a Shepherd with Sheep and Goats; *J. vander Does, del.*, 1699; *P. van Amstel, fecit*.

A Mountainous Landscape, with Cattle; *J. v. der Meer, de Jonge, del.*, 1704; *Pl. v. Amstel, fecit*.

The Carpenter and his Wife; *J. Saenredam, del.*, 1610; *P. v. Amstel, fecit*.

The Inside of a Cottage, with Peasants; *Corn. Bega, del.*, 1684; *P. v. Amstel, fecit*.

The Botanist, with Figures bringing him Plants; *G. v. den Eeckhout, del.*; *P. v. Amstel, fecit*.

A Landscape, with four Sheep; *K. du Jardin, del.*; *P. v. Amstel, fecit*.

The Chymist; *J. Langhans, del.*, 1711; *P. v. Amstel, fecit*.

A Sea-piece, with Shipping; *J. Esselens, del.*, 1708; *P. van Amstel, fecit*.

ANCONA, ANDREA LILIO D', NELLA MARCA. According to Baglioni, this artist distinguished himself as a painter at Rome during the pontificate of Sistus V., by whom he was employed in the ornaments of the library of the Vatican, and in the palace of St. John of Lateran, where he painted in fresco in the Scala Santa, Moses striking the Rock, a grand composition of many figures, and Moses with the Brazen Serpent. In a chapel of the Chiesa Nuova, he represented the Archangel Michael driving the Evil Spirits from Heaven; and in S. Maria Maggiore, is a fine fresco painting by this master, of our Saviour washing the Feet of his Disciples. After the death of his protector, he continued to ornament several of the churches and convents of Rome in the time of Pope Clement VIII.

ANDERTON, HENRY. An English painter, who flourished about the year 1660. He was a scholar of Streater, and afterwards went to Italy for improvement. He painted historical subjects and portraits, but was principally employed in the latter. He acquired the patronage of Charles II. by a portrait he painted of Mrs. Stuart, afterwards Duchess of Richmond. He died about the year 1665.

ANDREANI, ANDREA. A painter, and very celebrated engraver, born at Mantua, about the year 1540. His works as a painter are little known, as he appears to have devoted himself to engraving at an early period of his life, when he settled at Rome, some time after the art of engraving on wood had been, as is asserted, first practised by Hugo da Carpi. His works are confined to wooden cuts, which are printed in the chiaro-scuro, and he carried that branch of engraving to a much higher degree of perfection than it had reached before him. His merit is duly appreciated by all who are conversant in prints. His drawing is correct, his execution is neat and spirited, and in a very masterly style. The number of prints attributed to this master is very considerable, as he is reported to have procured the blocks executed by other artists, and after retouching them, published them as his own. His works have frequently been confounded with those of Albert Altdorfer, from his having used a similar cipher,  and sometimes  or *AA*.

The following is a list of his works :

- The Portrait of Albert Durer ; dated Siena. 1588.
- Eight prints—Of the Pavement at Siena, from a drawing by *Franc^{co} Vanni* ; after the design of *Domenico Beccafumi* ; very scarce ; dated 1587.
- The Deluge, large print, in four sheets ; *after Titian*, with his cipher.
- Pharaoh's Host destroyed in the Red Sea, large print, in four sheets ; *after the same*, 1585, with his cipher.
- The Adoration of the Magi ; *after Parmigiano*, 1585, with his cipher.
- The Purification ; *after Salviati*, with his cipher. 1608.
- The Virgin and Child, with a Bishop kneeling ; *after A. Casolani*, with his cipher, and the words, *Andrea Mantuano, Pittore Sanese*. 1591.
- The Virgin and Child, with St. John presenting a Bird, and a Female Saint holding a Lily ; *after Giac. Ligozzi*, with his name.
- Christ curing the Leper ; *after Parmigiano*, with his cipher.
- Christ curing the Paralytic ; *after Franc^{co} de Nauto da Sabaudia*.
- The Miraculous Draught of Fishes ; *after Raffaele*, 1609, with his cipher.
- Christ departing from Pilate, who is washing his Hands ; *after a basso relievo of Giov. Bologna*, with the name of the engraver ; in two sheets. This is one of his most finished prints.
- Christ bearing his Cross ; *after A. Casolani*, with his cipher, and inscribed *Andreani in Siena*, 1591.
- The Entombing of Christ ; *after Gius. Scolari. pittore eccellente*, with his cipher.
- Another Entombing, half figures ; *after Raffaello da Reggio*, and the name of the engraver.
- St. Peter preaching ; marked with the name *Polidoro*, and his cipher, 1608.
- St. Sebastian ; marked *Fridericus Barotius Urbinas*, with his cipher, 1608.
- The lower part of the picture of St. Nicholas, by *Titian*, with the cipher of *Andreani*, *Intagliat. Mantuano*.
- The Triumph of the Church ; *Christi Triumphus*, large frieze, in eight sheets ; *after Titian*, dedicated to the Duke of Mantua in 1599, and published by Calisto Ferranti at Rome in 1608.
- An emblematical print, of a Christian after Life received into Heaven, and crowned by Jesus Christ ; marked B. F. for *Baptista Franco*, and the cipher of the engraver. An. M.DC.X. Mantua.
- The Picture of Human Life, represented by a Woman at the Foot of a Rock, assailed by the Passions ; marked *Jac. Ligotius, inv. et Andreani*, 1585. Firenze.
- Three prints, after a marble group by *Gio. da Bologna*, seen on three sides, representing the Rape of the Sabines ; inscribed *Rapta Sabinum a Jo. Bolog. marm. &c.* M.D.LXXXIII.

Another Rape of the Sabines; *after Gio. da Bologna*, in three sheets; inscribed *Andreas Andrianus Mantuanus aeri incidit, &c.*, M.D.LXXXV. *Florentiæ*.

Clelia on Horseback, with one of her Attendants, going to cross the Tyber; marked with the name of *Maturino*, and his cipher, 1608.

Mutius Scevola, holding his Hand over a Brazier; marked with the name of *Bald. Peruzzi*, and his cipher, 1608.

The Triumph of Julius Cæsar, with the title, in ten sheets; *after And. Mantegna*. M.D.XCVIII.

It is difficult to meet with all these pieces of the same colour, or equally good impressions. The original painting is in his Majesty's collection.

Venus and Cupid, with Nymphs bathing; *after Parmegiano*, with the cipher of Andreani, 1605.

Circe giving Drink to the Companions of Ulysses; oval print; *after Parmegiano*, with his name, 1602.

A Woman warming herself before the Fire; marked *Bernard Malpitiuss, inv.*, with his cipher.

The Scene of a Comedy represented before the Grand Duke Cosmo I.; *after a design of Bart. Neroni*, large piece, 1579.

A Sepulchral Monument, representing a kind of Rock, on which are the three Fates; *after Fortuna Fortunius*, with the cipher of the engraver, 1588.

Some few other prints by him will be found in M. Heineken's Dictionaire des Artistes.

ANDRIOT, FRANCOIS. A French engraver, born at Paris, about the year 1655. He worked principally with the graver, and appears to have imitated the style of Francois de Poilly, but his plates are very inferior to the works of that admired master. We have several of his prints after the pictures of the greatest masters of Italy and France, which are perhaps more sought after, from the subjects they represent, than their merit as engravings. We have the following plates by him:

The Virgin and Child, with St. John presenting a rose; an oval print; *after Raffaele*.

The Virgin suckling the infant Jesus, with an Angel; *after Guido Reni*; oval.

The Magdalen; *after the same*.

Christ crowned with Thorns; *after An. Caracci*; oval, without the name of the painter.

The Mocking of Christ; *after Domenichino*.

The Virgin and Child, with St. Michael and St. Margaret kneeling; *after Vallet*, without the name of the engraver.

The Good Samaritan; *after N. Poussin*.

The Incredulity of Thomas; *after le Sueur*.

Esther before Ahasuerus; *after S. Guillebaut*.

The Marriage of Cana; *after the same*.

St. Gregory kneeling with the three other Doctors of the Church in the Clouds.

John Everhard, Cardinal Nidard; *after Jonas de la Bonde*.

ANGELI, FILIPPO D', called IL NAPOLITANO. This painter was born at Rome in 1600. He was the son of an artist who was employed under Sixtus V.; and was called il Napolitano, from his being sent to Naples when he was very young. He excelled in painting landscapes and battles, and, according to Baglioni, was much employed in ornamenting the palaces and villas at Rome. He frequently painted architectural views, with a number of figures arranged and composed with great ingenuity. He died at Rome during the pontificate of Urban VIII. in 1640.

We have a set of thirteen small etchings by this artist, of military habiliments, &c. which are marked with his name, *Filippo de Liagnio Napol.*

ANGELI, GIOVANNI BATISTA. See IL MORO.

ANGELICO, FRA. GIOVANNI, DA FIESOLE. See FIESOLE.

ANGELO, MICHAEL, BUONAROTI. This sublime artist, who distinguished himself as a painter, a sculptor, and an architect, was born in 1474, in the castle of Caprese, in the territory of Anezzo in Tuscany; of which fortress his father was the governor. He was descended from a noble family, which he has rendered still more illustrious by the magnificent monuments of exalted genius he has left us, which have ever been regarded as the most astonishing productions of human art. His father, Lodovico Buonaroti Simone, was desirous of bringing him up to some of the learned professions, and he was placed at a grammar school at Florence, to receive the incipient rudiments of a classical education. His progress in learning was by no means deficient, although it was observed that his mind was more occupied by his attention to drawing, than to his studies. He sought every opportunity of cultivating an acquaintance with the young students in painting of his age, and his parents perceiving the positive bent of his genius, placed him at the age of fourteen as a pupil with Domenico Ghirlandaio, an artist, from whose instruction, a genius of his cast could derive little more advantage than mere mechanical facility; and it is not surprising that he soon surpassed, not only his fellow students, but his instructor. Lorenzo de Medici, the great patron of art, had at that time founded an academy for the promotion of design and sculpture, and had formed in a garden at Florence a museum of antique statues, bassi relievi, and busts for the use of the students. Michael Angelo was the most frequent visitor of this valuable assemblage, and it may be said to have been the school in which he formed and nurtured those prodigious powers that were destined to astonish and delight the world of modern art. The industry and improvement of Michael Angelo were not long unnoticed by Lorenzo the Magnificent, whose taste and discernment discovered in his first attempts the indication of extraordinary genius; and when he was sixteen years of age, he took him under his immediate protection, and accommodated him with apartments in his palace. He did not however enjoy this patronage more than two years, as Lorenzo de Medici died in 1492. It is not within the compass nor the intention of this work to notice the admirable productions of this great artist in sculpture, which he appears to have preferred to painting; he has however contributed more to the grandeur of design, so essential to both, than any artist that has existed, or that probably will ever exist. On the death of his protector, Michael Angelo visited Bologna, Venice, and afterwards Rome, where he executed his celebrated marble of the Pietà; and made a cartoon of St. Francis receiving the Stigmata, for the church of S. Pietro in Montorio, which may be considered as his earliest work in painting, in 1500. His next picture was a Holy Family, painted in 1502, for his friend Angelo Doni, and which was afterwards placed in the tribune of the gallery at Florence. It was soon after that he was engaged to paint a fresco for the great saloon in the ducal palace at Florence, of which Leonardo da Vinci had already decorated one side with an admirable work, representing a battle of cavalry. On this occasion, M. Angelo made choice of a subject peculiarly adapted to his wonderful powers, it represented a number of Florentine soldiers bathing in the Arno, surprised by an unexpected attack of the enemy, and

hurrying out of the water to arm and defend themselves; expressed with an energy of design, and a daring display of muscular anatomy, that astonished the beholder. Of this noble design he only executed the cartoon which is known by the name of the Cartoon of Pisa; the troubles of the times having prevented its intended completion in fresco. In 1508, Julius II. formed the design of ornamenting the walls and ceiling of a chapel in the Vatican, which his uncle had built from the design of Baccio Pintelli, and M. Angelo was solicited to undertake the work; a commission by no means agreeable to his wishes, as he had not hitherto accomplished any great work in fresco, and because he was desirous of proceeding with the monument of his Holiness, for which he had made a superb design four years previous. He was however obliged to comply with the imperious orders of Julius II., and he reluctantly commenced the cartoons for the ceiling of the Sistine chapel: the most sublime monument of daring and dignified genius, that has been produced in the art in antient or modern times. This stupendous work, finished in 1512, he accomplished in the almost incredible space of twenty months, by which he has immortalized his fame, and has left to the artists of posterity, an inexhaustible mine of instruction and improvement. The next work in painting by M. Angelo, was a picture of Jupiter and Leda, with the Birth of Castor and Pollux, painted in 1529 for Alfonso Duke of Ferrara, and which was afterwards purchased by Francis I. of France. This picture, with many other objects of art, have most probably been destroyed by the scruples of bigotry, as it does not appear amongst the pictures in the gallery of the Louvre, from whence it would certainly not have been excluded by a similar feeling. Under the successors of Julius II.; Leo X., Adrian VI., and Clement VII., Michael Angelo was almost entirely employed in sculpture, and occasionally in military architecture, and it was not until the pontificate of Paul III. that he undertook his celebrated work of the Last Judgment, which occupies one end of the Sistine chapel. This prodigious production is fifty four feet high, and forty three feet wide, and the immensity of its composition may be conceived from its having occupied this wonderfully expeditious painter seven years, and was finished in 1541. His next works were the Conversion of St. Paul, and the Crucifixion of St. Peter, painted for the opposite chapel in the Vatican called Paolina, by direction of Paul III. These were the last works in painting of this great master; and having reached his sixty-eighth year, he found the fatigue of fresco painting more than he could support, and he received the Pope's permission that Pierino del Vaga should be allowed to finish the work after his design.

It has long been a matter of dispute whether Michael Angelo ever actually painted in oil; all doubt however on the subject seems now to be removed by the Abbati Lanzi having discovered that the Holy Family in the gallery at Florence, the only picture by him supposed to be painted in oil, is in distemper. It is however certain that many pictures were painted in oil from his designs by his contemporary artists, and Sebastiano del Piombo, Jacopo da Pontormo, and Marcello Venusti, were those who were the most employed in that way. Fresco painting was certainly better adapted to the elevated character of his compositions, which required a simple and solid arrangement of colour, rather subdued than enlivened, and producing a grand and impressive effect, which could not have been expressed by the glittering splendour of oil painting. The prominent feature of the works of Michael Angelo is grandeur, and it is a grandeur that is peculiarly his own. If he ever departed from the purity of the antique, it was an error that grew out of greatness. The vastness of his conceptions can only be equalled by the gigantic powers of his execution. His faculties have been admirably expressed by one who

knew well how to estimate them. Sir Joshua Reynolds, in one of his beautiful lectures, says: "The poetry of the art, Michael Angelo possessed in the most eminent degree; and the same daring spirit, which first urged him to explore the unknown regions of the imagination, impelled him forward in his career beyond those limits which his followers, destitute of the same incentives, had not strength to pass. He was the bright luminary from whom painting has borrowed a new lustre, under whose hands it assumed a new appearance, and became another and superior art; and from whom, all his contemporaries and successors have derived whatever they have possessed of the dignified and majestic." He died in 1563, aged 89.

ANGELO, MICHAEL AMERIGI, DA CARAVAGGIO. This painter was born at Caravaggio, a village in the Milanese, in 1569. He was the son of a mason, and was employed when a boy to prepare the plaster for the fresco painters at Milan. The habit of seeing them work, inspired him with the ambition of becoming an artist; and without the instruction of any particular master, he attached himself to a faithful imitation of nature, and formed to himself a manner, which from its singularity, and a striking effect of light and shadow, became extremely popular. For a few years he confined himself to painting fruit, flowers, and portraits, which were much admired for the fidelity of their resemblance. Such was his rigid adherence to the precise imitation of his model that he copied nature even in her deformities, and he afterwards continued the same slavish mechanism in the higher department of historical painting. He passed the early part of his life at Venice, where he greatly improved his colouring by studying the works of Giorgione; and the pictures painted in his first manner are infinitely preferable, in point of colour, to his latter works. On leaving Venice he went to Rome, where his first performances were executed in conjunction with Cav^{re}. Guiseppe Cesari. The novelty of his manner both pleased and surprised, and his works soon became so generally the objects of public admiration, that some of the greatest artists then in Rome were induced to imitate, without approving, the new style of Michael Angelo. Guido and Domenichino, to gratify a corrupt public taste, were for some time under the necessity of abandoning their suavity and their grace, to follow the vulgar though vigorous trickery of Caravaggio. This infatuation did not, however, continue long; the attractions of the grand and the beautiful resumed their dominion over public opinion. The merit of Caravaggio is confined to colour, and to an extraordinary effect, produced by a daring contrast of light and shadow; which only belongs to nature in abstracted situations. To give it veracity we must suppose the light to proceed from a partial and prescribed aperture, which alone can sustain the illusion. He seldom ventured on works that required the arrangement of a grand composition, to which his want of academic study rendered him totally inadequate; he contented himself with subjects that he could represent in half-length figures, and which did not demand a correct delineation of the nude. His saints and heroes are the representatives of the porters who served him for models, and which he never thought it necessary to attempt to ennoble. It must, however, be admitted that his works possess wonderful force, and that the distribution of light and shadow is conducted with admirable intelligence. His principal works at Rome, are the Crucifixion of St. Peter, in the church of St. Maria del Popolo, and the Entombing of our Saviour in the Chiesa Nuova. At Naples, in the church of S. Domenico Maggiore, there is a fine picture by him of the Scourging of Christ, and in St. Martin's is one of his most admired works, representing Peter denying Christ. He died at Rome in 1609, aged 40.

ANGELO, MICHAEL CERQUOZZI, called DALLE BATTAGLIA. He was born at Rome in 1600. An early inclination for the art induced his father to place him under the tuition of Pietro Paolo Bonzi, commonly called il Gobbo dei Frutti. His first pictures, like those of his master, represented fruit and flowers; but he soon quitted those subjects, and painted battle-pieces, with such reputation that he acquired the name of dalle Battaglia. The works of Peter de Laer, called Bamboccio, were at this time extremely admired at Rome; and Cerquozzi, to gratify the public taste, adopted similar subjects to those of Bamboccio, representing fairs, and scenes of pastoral festivity, in which he was very successful, and his pictures of those subjects are the best of his works. He excelled the Fleming in character and the taste of his design, and Bamboccio was superior in his landscapes and his knowledge of the chiaro-scuro. He operated with extraordinary facility, never making any design for his works; and he frequently painted a picture from the mere recital of some singular circumstance that was related to him. His best pictures were the Four Seasons, painted for the Salviati Palace at Rome. He died in 1660, aged 60.

ANGELO, MICHAEL, COLONNA. This painter was born near Ravenna in 1600, and was first a scholar of Gabrielle Ferrantino, but he afterwards finished his education under Girolamo Curti, called il Dentone. In conjunction with that master he executed some considerable works in fresco, in the churches and palaces at Bologna, in which the architecture and perspective were generally painted by Dentone, and the figures by Colonna. Their most admired works were the great perspective painted for St. Michael in Bosco, and a saloon in the palazzo Grimaldi. Philip IV. of Spain invited this artist to Madrid, where he painted several works in fresco, and was liberally rewarded by that monarch. He died in 1687, aged 87.

ANGELO, MICHAEL, called IL CAMPIDOGGIO. A painter of fruit and flowers, born at Rome in 1610. He was a scholar of Fioravanti, and was called il Campidoglio from an office he held in the Campidoglio, or the Capitol, at Rome. His touch was bold and spirited, and his colouring rich and harmonious. There is a fine picture by this painter in the collection of the Duke of Marlborough at Blenheim. He died in 1670, aged 60.

ANGIERS, PAUL. An engraver, of whom little more is known than that he resided in London about the year 1749, and that he was instructed in the art by John Tinney. He was chiefly employed in engraving for the booksellers, and executed several small plates, principally landscapes, which are etched in a neat style, but without much taste. His best print is a landscape after Moucheron, called a View of Tivoli. There is a print, dated 1749, by him, of a view of Roman ruins, after Panini, very neatly engraved.

ANGIOLILLO, called ROCCADERAME. This artist was a Neapolitan, and flourished about the year 1450. He was a disciple of Antonio Solario, called il Zingaro, and, according to Dominici, painted several pictures for the churches at Naples. One of his most esteemed works was a picture in the church of Lorenzo, representing the Virgin and infant Jesus, with St. Francis, St. Anthony of Padua, and St. Louis. He died about the year 1458.

ANGOSCIOLA, SOFONISBA. This celebrated paintress was of an ancient family, born at Cremona in 1533. She received her first instruction in the art from Bernardino Campi, but afterwards became a scholar of Bernardo Gatti, called Sojaro. After leaving those masters, her first effort in the art was an effusion of filial affection, expressed in a portrait of her father and two of his children. This performance was universally admired, and she was soon considered as one of the most eminent portrait painters of her time. She did not however confine herself to portraits, but painted some historical subjects of a small size, that were highly esteemed, and established her reputation. The fame of this paintress induced Philip II. of Spain, the great encourager of art in his time, to invite this lady to Madrid, where she arrived about the year 1560, attended by three of her sisters. One of her first works in Spain was a portrait of the Queen Isabella, which was presented by the King to Pope Pius IV., to whom she was nearly related, accompanied by a letter addressed to his Holiness by Sophonisba, to which that Pontiff replied in an epistle, highly extolling her performance, and assuring her that he had placed it amongst his most select pictures. Palomino Velosco states that she died at Madrid in 1575; but we have more correct tradition of her, from her countrymen, who assert that she reached the great age of 93, and died in 1626. Her sisters, Lucia, Europa, and Anna Maria, practised the art, but their talents were eclipsed by the superior merit of Sophonisba. In the collection of the Earl of Pembroke at Wilton, there is a picture by this lady, representing the Marriage of St. Catharine.

ANICHINI, PIETRO. An Italian engraver, of whose life we have no particulars. Among other plates, engraved by him, we have the following:

A Holy Family, small plate, lengthways; dated 1655.

The Good Samaritan; small, lengthways.

The Portrait of Cosmus P. Etruriæ; *P. Anichinus, fec.*

ANRAAT, PETER VAN. A painter of history, born about the year 1635. Notwithstanding the merit of this master, little is known of the circumstances of his life. According to Houbraken, he was a very eminent historical painter, and that author extols a picture by him, representing the Last Judgment, which, he says, was a considerable composition of many figures, well designed, and painted in a bold and free manner.

ANSALDO, GIOVANNI ANDREA. According to Soprani, this artist was born at Voltri, a small town near Genoa in 1584. He was a scholar of Orazio Cambiasi. Struck with the beauty and splendour of the works of Paolo Veronese, he studied them with great attention, and formed to himself an excellent system of colouring, both in oil and in fresco, particularly the latter. His chief work was the cupola in the church of the Santissima Anunziata at Genoa. Many other works of this master are in the churches and palaces in that city. He possessed a fertile invention, and his compositions, which are always ingenious, are decorated with architecture and landscape, introduced with a very happy effect. He died in 1638, aged 54.

ANSALONI, VINCENZO. This painter was a native of Bologna, and a disciple of Lodovico Caracci. Under so able an instructor he became a reputable painter of history. Malvasia speaks in very favourable terms of an altar-piece by this master, in the chapel of the family of Fioravanti, in the church of St. Stefano at Bologna, representing the Martyrdom

of St. Sebastian; and in the church of the celestine monks is a picture by him, much admired, representing the Virgin Mary with the infant Saviour in the Clouds, and below, St. Roch and St. Sebastian.

ANSELMI, MICHAEL ANGELO. This painter was born at Siena in 1491, and was a disciple of Gio. Antonio Vercelli, called Sodoma. His principal residence was at Parma, where one of his first performances was a considerable work painted from a design of Giulio Romano, representing the Crowning of the Virgin Mary. He painted several pictures of his own compositions for the churches in Parma, some of which bear a resemblance to the style of Coreggio. He died in 1554, aged 63.

ANTIQUUS, JOHN. This artist was born at Groningen in 1702, and learned the art of glass staining from Gerard vander Veen, which he practised for some years; but he afterwards became a scholar of John Abel Wassenberg, a respectable painter of history and portraits, under whom he studied some time. He afterwards went to France, where he was much employed as a portrait painter, but did not long remain at Paris, being desirous of visiting Italy. He resided chiefly at Florence, where he was employed by the Grand Duke of Tuscany for six years. His principal work was a large picture of the Fall of the Giants, which was esteemed of sufficient merit to occasion the sketch of it to be placed in the Florentine Academy. After passing several years in Italy, he returned to Holland, where he met with a very flattering reception, and was employed by the Prince of Orange, in the palace of Loo, where he painted a large picture of Mars disarmed by the Graces, and several other considerable works. He was a correct designer, and a good colourist; his long residence in Italy had given him a taste that is discernible in all his works. He died in 1750, aged 48.

ANTOINE, SEBASTIAN. An engraver of no great celebrity, born at Nancy in Lorraine. We have by him a portrait of R. P. Augustin Calmet, a large oval plate, dated 1729; the Enterprise of Prometheus, from the ceiling at Versailles, painted *by Mignard*; and a representation of the crown of jewels with which Louis XV. was crowned, 1722. He worked chiefly with the graver, in a slight, feeble style.

ANTONELLA, DA MESSINA. See MESSINA.

ANTONILEZ, DON JOSEPH. A Spanish painter, born at Seville in 1636. At an early age he was sent to Madrid, to study under Don Francisco Rici, one of the painters of Philip IV. He painted history and portraits, and was also admired for the landscapes he introduced into his works. In the church of La Magdalena at Madrid, are two pictures by this master, which are favourably spoken of by Palomino, representing the Miraculous Conception, and the Good Shepherd. He died at Madrid in 1676, aged 40.

ANTONIO, MARC. See RAIMONDI.

ANTONIO, DA TRENTO. See TRENTO.

ANTONISZE, CORNELIUS. This artist was born at Amsterdam, about the year 1500. He excelled in representing the interior views of towns, which he did with uncommon

fidelity. In the treasury chamber at Amsterdam is a picture by this master, representing a view of that city as it was in 1536. He afterwards painted twelve pictures of views in the same city, with its principal public buildings, which he engraved on twelve blocks of wood. These prints are rare, but are still to be found in the collections of the curious.

APPEL, JACOB. This painter was born at Amsterdam in 1680. After passing some time under Timothy de Graaf, he was instructed in landscape painting by David Vander Plas. According to Descamps, he at first imitated the works of Tempesta, but changed his manner, and adopted that of Albert Meyering. His landscapes are not without merit; but he is said to have been more successful in portraits, which he painted with great success. He died in 1751, aged 71.

APPELMAN, BERNARD. This artist was born at the Hague in 1640. It is not said by whom he was instructed, but from the subjects of his pictures, it is probable that he had visited Italy. His landscapes are taken from the picturesque views in the vicinity of Rome. He was for some time employed by the Prince of Orange, and decorated a saloon in the palace at Soesdyk with very pleasing landscapes painted in a good style, and well coloured. He also painted portraits with reputation.

APOLLONIO, JACOPO. This painter was born at Bassano in 1584. He was the grandson, and one of the ablest scholars of Jacopo da Ponte, called Bassano. His style is precisely that of his instructor, and his works are only distinguished from those of Jacopo da Ponte, by a less vigorous tone, and a less animated touch. In the dome at Bassano is a Magdalen by this master, and a picture of S. Francesco at the Riformati; but his most esteemed work is the Martyrdom of St. Sebastian, in the church dedicated to that saint. He died in 1654, aged 70.

APPIANI, FRANCESCO. He was born at Ancona in 1702, and was a scholar of Domenico Simonetti, called il Magatta. He afterwards studied at Rome, in the time of S. Conca, and Mancini, with whom he lived in habits of intimacy, and acquired a pleasing and harmonious style. Of this he has given proof in his picture of the Death of S. Domenico, painted by order of Benedict XIII., and which procured him the honour of a gold medal and chain. He resided the greater part of his life at Perugia, where he painted the vault of the cathedral, and many other works, and continued to paint with great vigour till he reached his ninetieth year, and died in 1792.

AQUA, CRISTOFANO DELL. An obscure engraver, who was employed chiefly for the booksellers. He engraved some architectural views, a portrait of the King of Prussia, and an upright plate of Merit crowned by Apollo, *after Andrea Sacchi*. They are executed with the graver in a feeble style.

AQUILA, FRANCESCO, FARAONE. This eminent designer and engraver was the elder brother of the celebrated Pietro Aquila, and was born at Palermo in 1676. He established himself at Rome about the year 1700. His engravings are numerous, and some of them highly esteemed. His style of execution is perhaps neater than that of Pietro, but he is very inferior to him in correctness of drawing and expression. He sometimes worked with the graver only, but his plates in that way are cold, and wanting in effect;

by no means equal to those in which he called in the assistance of the point. Some of his prints are after designs of his own composition. His works are a set of twenty-two large plates, entitled *Pictura Raphaelis Urbinatis ex aula et conclavibus Palatii Vaticani, &c.* *Franc. Aquilo, del. et incid.*, 1722.

DETACHED PIECES.

St. Rosalia; *from his own composition.*

Mars, with his Armour hung on a Tree; *the same.*

The Cardinal Casini.

The Cardinal Joseph Maria de Thomas; *after P. Nelli.*

The Last Supper; *after Albano*, inscribed *unus ex vobis, &c.*, 1711.

The First Vault in the Vatican; *after Ciro Ferri*; in 1696; circular.

Two Cupolas, one in the chapel of the Holy Sacrament, and the other in the church of S. Sebastian; *after P. da Cortona*; circular.

Another Cupola; *after the same painter*, in the Chiesa Nuova; circular.

A Warrior to whom Mars offers a Sword, and Minerva a Crown of Laurel; *after Ant. Bonfigli.*

The Battle of Constantine with Maxentius; *after And. Cammasei.*

The Triumph of Constantine; *after the same.*

The dead Saviour in the Lap of the Virgin Mary, with Mary Magdalen, and St. Francis; *after Caracci.*

A Bishop announcing to the Virgin Mary the Arrival of the Body of St. Helena.

The Repose in Egypt, with St. Joseph at work in the background.

The Bark of St. Peter; *after Lanfranco.*

Our Saviour with a Glory, the Virgin Mary, St. Ambrose, and St. Charles Boromeo; *after Carlo Maratti.*

Three large prints—Of the Vault of St. Francis Xavier at Naples; *after Paolo de Mattei.*

Venus showing the Arms to Æneas; *after Poussin.*

AQUILA, PIETRO. He was the younger brother of Francesco, and with him settled at Rome, about the year 1700. The early part of his life was passed in a seminary, preparatory to his devoting himself to an ecclesiastical life; and on his arrival at Rome he actually became a monk, which seclusion did not prevent his following his natural propensity for the art. According to Baldinucci he was a respectable painter, but his reputation has reached a higher rank as an engraver. His drawing is extremely correct, and he etched his plates in a bold and free manner. His best prints are those he engraved after the Caracci, which are very highly esteemed. The number of his plates is very considerable, some of which are engraved from his own compositions, viz.

The Adoration of the Magi.

The Flight into Egypt; dedicated to B. C. de Vingtemilliis.

The Holy Family, with St. John kissing the Foot of our Saviour.

Lions fighting; an emblematical subject; inscribed *spe suscitatur iras.*

Portrait of Livio Odeschalchi; with ornaments.

Fourteen Portraits of Roman Emperors, from medals.

SUBJECTS AFTER OTHER ITALIAN MASTERS.

St. Luke, Patron of the Academy; inscribed *ferax cum feriunt, &c.*; *after Lazzaro Baldi.*

Sacrifice of Polyxena; *after P. da Cortona.*

Diana returned from the Chase; *after the same.*

The Rape of the Sabines; *after the same.*

The Triumph of Bacchus; *after the same.*

These four prints are fine.

The Battle of Alexander and Darius; *after the same.*

Moses and the Daughters of Jethro; *after Ciro Ferri.*

Moses striking the Rock; *after the same.*

The Virgin Mary appearing to St. Alesio; *after the same.*

The Vestals keeping up the sacred Fire; *after the same.*

The Virgin Mary with five Saints; *after Carlo Maratti.*

The Triumph of Religion receiving the Homage of the four Quarters of the Globe.

St. Luke showing the Virgin Mary the Portrait he had painted of her; *after Carlo Maratti.*

The Death of the Virgin; *after Gio. Morandi.*

The Bible of *Raffaello*, a set of fifty-five prints; entitled, *Imagines Veteris ac novi Testamenti, a Raphaele Sanct. Urbin, in Vaticano pictæ, &c.*

Cesare Fantetti engraved thirty-six of the first prints in this Bible, the rest are engraved by Pietro Aquila, and very superior to those of Fantetti.

The Farnese Gallery, in twenty-five plates, with the Statues and Ornaments.

The Chamber of the Palace Farnese, in thirteen plates; inscribed, *Imagines Farnesiani Cubiculi.*

The Assembly of the Gods, from the painting by *Lanfranco*, in the Villa Pinciana at Rome; inscribed, *Deorum Concilium ab Equite Joanno Lanfranco, &c.*; in nine plates.

There are some other plates by this artist, which will be found in the *Dictionaire des Artistes*, by M. Heineken.

AQUILA, POMPEO DELL. This artist is stated, in the *Abeculario Pittorico* of Padre Orlandi, to have been a very reputable painter of history, both in oil and in fresco. He flourished in the latter part of the sixteenth century. There is a fine picture by this master, in the church of Sto. Spirito in Sassia at Rome, representing the taking down from the Cross, of which there is a print by Horatius de Sanctis, 1572. Several considerable works by him in fresco are to be seen at Aquila, where he was born.

ARBASIA, CESARE. This painter was a native of Saluzzo. He flourished about 1600, in which year he visited Spain during the reign of Philip II. It does not appear that he was employed by that monarch in the Escorial, or that he remained long in Spain. He painted the ceiling of the cathedral at Cordova, and returned to Italy. His style is an imitation of the works of Leonardo da Vinci, and he is incorrectly stated to have been his scholar. His chief excellence was in fresco painting, of which the ceiling of the church of the Benedictine monks at Savigliano, and other considerable works, bear testimony.

ARCIMBOLDI, GIOSEFFO. A Milanese painter, who flourished about the year 1590. He excelled in painting the interiors of kitchens, with fruit, vegetables, culinary utensils, &c. and occasionally introduced into his pictures grotesque figures and drolleries. He was a favourite artist of the Emperors Maximilian and Rodolphus, in whose service he was employed the greater part of his life.

ARCO, ALONSO DEL. A Spanish painter, born at Madrid in 1695, and was a disciple of Antonio de Pereda. This artist was deaf and dumb from his birth, he was nevertheless

an eminent painter, both of history and portraits. Several of his pictures are mentioned by Palomino, particularly the Miraculous Conception, and the Assumption of the Virgin in the cloister of the Trinitarios Descalvos at Madrid, and in the church of San Salvador, a fine picture of S. Teresa. He died at Madrid in 1700, aged 75.

ARDELL, JAMES M^c. This admirable mezzotinto engraver was either a native of Ireland, or of Irish parents. He was born about the year 1710, and is justly regarded as one of the ablest artists, in his branch of engraving, that has practised the art.

The number of his plates is very considerable, the greater part of which are portraits of persons of distinction by the principal painters of his time. He also scraped a few plates from historical subjects by Vandyck, Murillo, Rembrandt, &c., some of which are extremely fine. The following may be considered as his best plates:

PORTRAITS.

Mary, Duchess of Ancaster; *after Hudson*.
 George, Lord Anson; *after Reynolds*.
 Dr. Ashton; *after the same*.
 William Benn, Lord Mayor; *after Hudson*; scarce.
 Timothy Bennet; *after Budd*; scarce.
 The Countess of Berkley; *after Reynolds*.
 Vice-Admiral Boscawen; *after Reynolds*.
 Archibald Bower; *after Knapp*; scarce.
 George, Duke of Buckingham, and his Brother; *after Vandyck*; from the picture at Kensington; very fine.
 Mary, Countess of Coventry; scarce.
 The Countess of Essex; *after Reynolds*.
 Francis du Quesnoy, called Fiamingo, sculptor; *after Vandyck*.
 Lady Fortescue; *after Reynolds*.
 Dr. Franklin; *after Wilson*; scarce.
 Mr. Garrick and Mrs. Cibber, in Jaffier and Belvidera in Venice Preserved; *after Zoffany*.
 Elizabeth, Duchess of Hamilton; *after Cotes*.
 Daniel Locke; *after Hogarth*; fine.
 Caroline, Duchess of Marlborough; *after Reynolds*.
 John Pine, painter; *after Hogarth*; with and without hands; scarce.
 Ruben's Wife; *after Vandyck*; fine.
 Rachel, Countess of Southampton; *after Vandyck*; very fine.
 Lord John and Lord Bernard Stuart; *after Vandyck*; very fine.
 James, Earl of Waldegrave; *after Reynolds*; scarce.
 Mary, Countess of Waldegrave; *after the same*; fine.
 General Washington; *after Pond*; scarce.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and infant Jesus; *after Vandyck*.
 The infant Moses found in the Nile by Pharaoh's Daughter; *after the same*; very fine.
 Time clipping the Wings of Love; *after the same*; very fine.
 The Interior of a Chamber, in which is a Woman reading, and a Child in a Cradle; *after Rembrandt*; fine.
 The Angel and Tobit; *after the same*.
 The Tribute Money; *after the same*.

Rembrandt's Mother reading; *after the same*.

The Student in Mathematics; *after the same*.

Rubens, his Wife and Child; *after Rubens*.

The Virgin, with a Glory of Angels; *after Murillo*; fine.

St. Jerome kneeling before a Crucifix; *after the same*; fine.

St. Francis da Paola; *after the same*.

Mr. Mac Ardell died in 1765.

ARDENTE, ALESSANDRO. A Piedmontese painter, who appears, from the dates on his pictures, to have flourished from the year 1565 to 1592. In the church of S. Paolino, at Lucca, is a picture of S. Antonio Abate, bearing the former date; and at Moucaliere, near Turin, an altar-piece of the Adoration of the Magi, with the latter. At Turin, in the Monte della Pietà, is a picture of the Conversion of St. Paul, by Ardente, painted with a greatness of style that would induce us to think he was educated in the Roman school. He was painter to the court of France, where he died in 1595.

ARMESSIN. See L'ARMESSIN.

ARETUSI, CESARE. This painter was a native of Modena, and flourished about the year 1590. It is not said under whom he studied, but he formed his style from the works of Bagnacavallo. In conjunction with Gio. Batista Fiorini, he painted the cupola of the cathedral of St. Pietro, at Bologna. His portraits were very highly esteemed, and his great success in that line, will account for his having executed so few historical works. He painted several of the most illustrious personages of his time, and his merit in that branch of the art is equal to any artist of his time. His portraits have a beauty of colour, and a breadth that remind us of the works of Coreggio. He is said to have made some admirable copies after the pictures of that great painter.

ARLAUD, JAMES ANTHONY. This artist was born at Geneva in 1668. His first employment in the art, was painting small ornamental miniatures for the jewellers. He however attempted some portraits, and was sufficiently successful to encourage him to settle at Paris, when he was about twenty years of age. It was not long before he distinguished himself in that metropolis, and his pleasing style of painting portraits and fancy subjects recommended him to the patronage of the Duke of Orleans, who being fond of the art, became his pupil, and accommodated him with apartments in the palace of St. Cloud. This encouragement stimulated the efforts of Arlaud, and he was considered as the most ingenious artist in that branch, of his time. He was also favoured with the protection of the Princess Palatine, who presented him with her portrait, set with diamonds, and on his expressing a desire to visit England, gave him a letter of recommendation to the then Princess of Wales, afterwards Queen Caroline. He had the honour of painting her portrait, which was much admired, and also several of the nobility, and was liberally rewarded. He returned to Paris, where he remained for a few years, and having acquired an ample fortune, he settled at Geneva, his native country, where he died in 1743, aged 75.

ARNAU, JUAN. A Spanish painter, born at Barcelona in 1595, and a scholar of Eugenio Caxes. He painted history, and was chiefly employed for the churches and convents of

his native city. In the monastery of the Augustines, there are several pictures painted by him, representing subjects from the life of St. Augustine, and in the church of Santa Maria de la Mar, is a picture of St. Peter to whom Angels are presenting the Keys. He died in 1693, aged 98.

ARNOLD, JONAS, OR ARNOUL. A designer and engraver. He drew the portraits and figures engraved by Philip Kilian. Sigismond van Bircken, Spiegel dec Ehren, or Mirror of Honour. Amongst his own engravings are:

Louis le Grand seated on his Throne; *after Antoine Dieu.*

Louis Dauphin; *after the same.*

ARNOLD, JOHN. An engraver of no great merit, we have by him among other things, a small plate of Daniel in the Lion's Den, *after Fr. Xav. Palco.*

ARNOULT, N. A French engraver, who resided at Paris, and acquired some reputation by his portraits à-la-mode of the personages at court. Of this kind there is a set of six figures in folio, published in 1673 and 1674. There is also a portrait of Madame la Marquise d'Angeau, at her toilet; with several others, engraved in a poor coarse manner.

ARPINO, IL CAVALIERE D'. See CESARI.

ARREDONDO, DON ISIDORO. An eminent Spanish painter, born at Colmenar de Oreja in 1654. He was first a scholar of Don Joseph Garcia, but he afterwards studied under Don Francisco Rici. He painted history with great reputation, and on the death of Rici, was appointed painter to Charles II. of Spain. One of his principal works was a large picture of the Incarnation, which Palomino mentions as a very grand composition. Several other works by this painter are described by that author. He died in 1702, aged 48.

ARTEVELT, ANDREW VAN. This painter was born at Antwerp, about the year 1570. He excelled in painting sea-pieces and storms, which he represented with great force and effect. Vandyck painted his portrait amongst the celebrated artists of his country.

ARTOIS, JAQUES. He was a very eminent landscape painter, born at Brussels in 1613. From his manner it is probable that he was a scholar of John Wildens. The landscapes of Artois, are faithful representations of the scenery of his country, the fields and forests in the neighbourhood of Brussels were the subjects of his pictures, which are touched with a light and free pencil. His skies and distances are extremely well conducted, and his trees of grand forms, with a foliage that appears to be in motion. They are very frequently decorated with admirable figures by David Teniers, which very materially enhances their value, although the merit of his landscapes is considerable. He died in 1665, aged 52.

ARZERE, STEFANO DALL. According to Ridolfi, this painter was a native of Padua, and painted several altar-pieces for the churches and convent of that city. In the Chiesa degli Eremitani, he painted some subjects from the Old Testament, and two pictures of St.

Peter and St. Paul. In the church of the monastery of the Padri de Servi, the picture of the principal altar is by this master.

ASAM, COSMUS DAMAN. A Bavarian painter and engraver, who after studying some time at Rome, resided at Munich, where he succeeded, both in history and portraits. There are some prints by this master from his own designs, marked *Cosmus Asam*, of which are:

A Franciscan Monk kneeling, with the Virgin Mary in the Clouds, surrounded by Angels.

St. Joseph presenting a Book to a Bishop, both from his own designs.

ASCH, PETER JOHN VAN. This artist was born at Delft in 1603. His talent lay in painting landscapes of a small size, and according to Houbraken, was one of the most admired artists of his time. He was a man of an estimable character, and his care and solace of an aged father and mother, who were long sick, prevented his painting so many pictures, as his industry under other circumstances would have produced, and has occasioned them to be very scarce, even in his own country. The time of his death is not known.

ASHFIELD, EDMUND. An English painter in crayons, who had been a scholar of Michael Wright. His portraits were much admired. He was the instructor of Lutterel, whose merit in crayon painting surpassed his master's.

ASNE, L'. See MICHAEL L'ASNE.

ASPER, HANS JOHN. A Swiss painter, born at Zurich in 1499. He was contemporary with Holbein, and painted portraits in the style of that master, in which he gained great reputation. He was not less esteemed for his drawings of game, birds and flowers, &c. which he imitated with much truth and nature. Notwithstanding the merit of this artist was such as to be thought deserving of a medal being struck to record it, he lived and died in poverty. His death happened in 1571, at the age of 72.

ASPERTINO, GUIDO. This painter was born at Bologna, about the year 1460. He was the scholar of Ercole di Ferrara, and proved a very reputable painter of history. His principal work, which he finished in 1491, was the Crucifixion, placed under the portico of the cathedral at Bologna. He died in the prime of life, and was much regretted as a very promising artist.

ASPERTINO, AMICO. He was the younger brother of Guido Aspertino, and was born at Bologna in 1472. He was the scholar of Francis Francia, and, according to Vasari, was called *Amico da due Penelli*, from his being able to paint with both hands at the same time. He painted history, but did not arrive at any great celebrity in the art. He was of a most capricious and whimsical disposition, approaching sometimes to mental derangement.

ASPRUCK, FRANTZ. A designer and engraver, a native of Germany. From the resemblance of his drawing to that of R. Spranger, it is probable he may have been his scholar. There are a few prints by him with the initials of his name F. A. viz.

Four small plates, half length figures—Of the Archangels, Michael, Gabriel, Raphael, and Uriel. Cupid and Anteros, half length figures, small plate; *Franz. Anspruck B. fecit.*

ASSEN, JOHN WALTHER VAN. He was one of the early engravers on wood, and is said to have been born in Holland, about the year 1490. A contemporary of Lucas of Leyde, he seems to have held a preeminence amongst the engravers on wood, as Lucas did amongst those on copper. His wooden cuts are of an admirable execution, and are highly appreciated by the collectors. The monogram he ordinarily made use of, is composed of an I. a W. and an A. thus,  his work is as follows :

A set of six prints, of a circular form, about nine inches diameter, representing the Passion of our Saviour ; marked with his cipher, and dated in 1513 and 1514, viz.

Our Saviour praying in the Garden, three of the Disciples sleeping below, and in the distance, Jews, conducted by Judas, entering the Garden ; very fine.

Jesus betrayed by Judas, is seized, and St. Peter cutting off the Ear of Malchus.

The Scourging of Christ.

Christ bearing his Cross.

The Crucifixion, with St. John and the Marys at the Foot of the Cross.

The Entombing of Christ.

A set of six large prints, each containing six different subjects in architectural compartments, and in the middle of the prints, the words ; 1. *Superbia*. 2. *Luxuria*. 3. *Invidia*. 4. *Ira*. 5. *Gula*. 6. *Avaricia* ; and their opposite virtues.

There is also a small print by this artist, representing an armed Figure on Horseback ; inscribed *St. Hadrianus Amstelodamus in Ædibus Donardi Petri, &c.*

ASSELYN, JOHN, called CRABBETJIE. A celebrated landscape painter, born at Antwerp in 1610. He was a scholar of Esais Vandevelde, but he went to Italy when young, where he remained several years. He was denominated Crabbetjie by the society of the Flemish artists at Rome, on account of a contraction in his fingers. His pictures represent views in the vicinity of Rome, decorated with figures and cattle, in the manner of N. Berghem, and enriched with vestiges of Roman architecture. His skies and distances are tenderly coloured, and there is a charming effect of sunshine in some of his works that resembles the warmth of John Both. His pencil is remarkably firm and neat, and the trees and plants are touched with great sharpness and spirit. His pictures are highly esteemed, and are worthy a place in the choicest collections. He died in 1660, aged 50.

ASSISI, ANDREA LUIGI DI, called IL INGEGNO. This painter was born at Assisi, about the year 1470. He was the fellow student, and competitor of Raffaele, under Pietro Perugino, and on account of his promising disposition, was called il Ingegno. Older than Raffaele by some years, he assisted his master in the Sala del Cambio, and other works, and was the first of the school that attempted the aggrandisement of the style, that was still followed by Perugino, and a softer tint in colouring. This is visible in the Sybils, and the Prophets he painted in fresco, in the Basilica of Assisi. Lanzi observes, that in beholding these and others of his works, we are affected with more than usual compassion, at the distressing destiny of this extraordinary artist. In the midst of his flattering career he was struck with blindness in the bloom of life.

ASTA, ANDREA DELL. He was born at Naples in 1683, and was brought up in the school of Francesco Solimeni. After passing some years under that master, he went to Rome,

where he studied some time, and introduced into the style of his country something of an imitation of the works of Raffaele. Amongst his best pictures on his return to Naples, were the Nativity, and the Adoration of the Magi, in the church of S. Agostino. He died at Naples in 1721, aged about 48.

ASTLEY, JOHN. An English portrait painter, born at Wemm in Shropshire. He was a scholar of Hudson, and afterwards visited Italy, about the same time that Sir Joshua Reynolds was at Rome. He possessed talents of a superior order, and painted portraits with great reputation and success. A lady of large fortune, whose portrait he had painted, conceived an affection for him, and offered him her hand, on his marriage he relinquished the profession. He died in 1787.

ATHANASIO, DON PEDRO. A Spanish painter, born at Granada in 1638. He was a scholar of Alonso Cano. Palomino gives a long account of the works of this master, which are in the churches and convents at Granada. One of his most capital works was the Conversion of St. Paul, painted for the great altar-piece of the church of the Jesuits. He also painted some pictures for the churches at Seville, and visited Madrid in 1686, where he also left proof of his ability. He died at Granada in 1688, aged 50.

AVANZI, JACOPO, DA BOLOGNA. This ancient painter was a native of Bologna, and according to Malvasia flourished about the year 1370, and was a disciple of Franco da Bologna. In the Chiesa di Mezzaratta in that city, were some of the works of this master, which that author asserts, possessed sufficient merit to receive the praise and approbation of Michael Angelo Buonarotti, and of the Caracci.

AVANZI, GUISEPPE. This artist was a native of Ferrara, and painted several pictures for the churches and convents in that city, which are particularly noticed in the description of the pictures and sculpture of Ferrara, by Guarini. In the church of the Madonna della Pietà, are four pictures of subjects from the life of S. Gaetano, and in the church of S. Domenico, is the Marriage of St. Catharine, considered as his best work.

AUBERT, JOHN. A French engraver, his prints are little more than slight etchings, and without much effect. He engraved the *portrait of Gillot*, an upright oval plate; a set of *academy figures*, from *Edm. Boucherdon*; and a book of *studies for drawing*, from *Raffaello* and other masters, after drawings by *Boucherdon*.

AUBERT, MICHAEL. This artist was born at Paris in 1700. He engraved portraits and historical subjects. His manner is slight and free, and in some of his historical prints he appears to have imitated the style of Gerard Audran, but not with very great success. His plates are:

PORTRAITS.

Elisabeth, Queen of England; 4to.

Charles Emanuel, Duke of Savoy; *after Vandyck*.

Victor Amodeus, King of Sardinia; *after Ferrand*.

James I. King of England.

Philip of France, Duke of Orleans; *after Nocrét*.

The Marchioness de Montespan.

Louis, the Dauphin of France on Horseback; *after Le Sueur.*

Louis XV. on Horseback; *after the same.*

Two portraits—Of the Dauphin and Dauphiness; *after La Tour.*

Portrait of Charles Stuart, oval; *after the same.*

A great many portraits for *La Vie des plus fameux Peintres*, by *D'Argenville.*

SUBJECTS AFTER DIFFERENT MASTERS.

The Circumcision; *after Ciro Ferri.*

St. Francis; *after Guido*; arched.

Pan instructed by Cupid, half length figures; *after Caracci.*

St. George kneeling before the Virgin Mary and Infant; *after Parmegiano.*

Mars and Venus, bound by Love; *after P. Veronese*, for the *Crozat Collection.*

Mars disarmed by Venus; *after the same*, for the same.

Vanity, an allegorical subject; *after Boucherdon.*

Venus reposing with Cupid; *after Boucher.*

The Death of Adonis; *after the same.*

Laban seeking for his Gods; *after Jeurat.*

The Reconciliation of Jacob and Esau; *after the same.*

The Promenade on the Ramparts; *after Watteau.*

The Rendezvous de Chasse; *after the same.*

AUBIN, AUGUSTIN DE ST. A very laborious French engraver, born at Paris in 1720. He was a member of the academy of painting, and a very ingenious artist. He was taught the art of engraving by Laurent Cars, and his style is similar to that of his instructor. He engraved a prodigious number of plates, of historical subjects, portraits, frontispieces, vignettes and other ornaments for books, as well as the collection of gems of the Duke of Orleans, and the collection of medals, amounting to near three thousand, belonging to M. Pellerin. As his work is interesting, not only from the merit of the prints, but by their variety, it seems necessary to give a more detailed list of them than usual.

PORTRAITS AFTER COCHIN LE FILS, MOSTLY IN QUARTO.

Charles Nicholas Cochin. 1771.

Anthony Beaumé. 1772.

Joseph Anthony de Blanchard.

Guillaume le Blond.

Marie Joseph Lavalette de Buchelay.

Jean Jacques Caffieri, sculptor.

Guillaume Couston, sculptor.

Antoine Deparcieux.

Jacques Dumont le Romain, painter.

Madame de Norman d'Estiolles (Pompadour), 1764.

Benjamin Franklin, with Spectacles.

Benjamin Franklin, reading a Paper.

L'Abbe Charles Ganzargues.

Guerin, famous surgeon.

Pierre Jeliot, etched by Cochin, and finished by St. Aubin.

Jean Antoine Rigoly de Juvigny.

Joseph Marie Francois de Lassone, the Queen's physician.

Pierre Jean Mariette, celebrated amateur.

J. F. Marmontel, of the French Academy.
 Jean Joseph Cassana de Mondonville.
 Monet, director of the comic opera.
 Sauveni Francois Morard, surgeon.
 Jean Baptiste Pigale, sculptor.
 Guillaume de la Motte Piquet.
 Alexis Piron, poet.
 M. Philidor, the celebrated chess player, and musician.
 L'Abbé Pommier, etched by Cochin, and finished by St. Aubin.
 Jean Philip Rameau, musical composer.
 L'Abbé Raynal, the historian.
 Roetiers le Pere.
 Leonard le Roux, architect.
 Charles des Brosses, Comte de Tournay.
 Thomas Walpole.
 George Washington.

PORTRAITS FROM HIS OWN DESIGNS, AND OTHERS.

Le Prince Charles de Saxe, Duc de Courland. 1769.
 Charles Henri de Heineken, amateur.
 Linguet, fameux Avocat. 1774.
 P. L. de Belloy, author of the siege of Calais; an allegorical portrait.
 Pierre le Grand; for M. de Voltaire's work.
 Portrait de M. Pellerin, famous antiquary.
 Le Duc de Chevreuse.
 Buste de Languet de Guercy. 1767.
 Claude Joseph Dorat; *after Denon*.
 Salomon Gesner, poet and painter; *after the same*.
 François Arrouet de Voltaire; *after the same*.
 M. Worlock, English physician; *after the same*.
 Denis Diderot; *after J. B. de Greuze*.
 Buste de Voltaire; *after J. B. Le Moine, sculptor*.
 Buste de Crebillon; *after the same*.
 Jean Jacques Rousseau; *after La Tour*.
 Claude Adrien Helvetius; *after L. M. Vanloo*.
 Charles XII., King of Sweden; *after Gardelle*, for Voltaire's work.
 Portrait du Roi de Sardaigne; *after J. P. Boucherat*.

SUBJECTS FROM HIS OWN DESIGNS, AND OTHERS.

Set of six prints; entitled, *Differens jeux des petits polisons de Paris*.
 Two prints for Pretot's Roman History.
 Vertumnus and Pomona; *after Boucher*.
 Amphion saved by the Dolphin; *after the same*.
 Four prints—Of the Fountain of Grenelle; *after E. Bouchardon*.
 Venus on the Waves; etched by *M. L. du Ronserai*, and finished by *St. Aubin*.
 The Five Senses; *after P. Dumesnil*, engraved by *St. Aubin, Le Vasseur, and Tillard*.
 Concert of the Graces and Nymphs; *after Cochin*.
 Venus and Adonis; *after D. Le Fevre*.
 Custom of the Russians before and after Marriage; *after J. B. le Prince*.
 Venus à la Coquille; *after Titian*.

Jupiter and Leda; *after P. Veronese.*

A Battle in a mountainous Country in China.

A Chinese Camp. These two prints were engraved from two drawings sent to Paris by the Emperor of China.

AUBIN, CHARLES GERMAIN DE ST. A French designer and engraver, brother of Augustin, born at Paris in 1721. He engraved several plates from his own designs of flowers, and fancy pieces.

AUBIN, GABRIEL JACQUES DE ST. A painter and engraver, brother of the preceding artists, born at Paris in 1724. He painted historical subjects, and has engraved the two following plates from his own designs viz.:

Six statues—Of the Christian Virtues, on one plate.

View of the Exhibition of Pictures in the Louvre in 1753.

AUDEBERT, JOHN BAPTIST. A French engraver, born at Rochfort in 1759. He engraved the plates of *l'Histoire Naturelle des Singes, &c.*, published in 1800. He particularly excelled in designing and engraving animals, and other objects of natural history. He died in 1800, aged 41.

AUDENAERDE, OR OUDENAERDE, ROBERT VAN. This artist was a reputable painter, and a still more celebrated engraver. He was born at Ghent in 1663, and was first a scholar of Francis van Mierhop, but he afterwards studied under John van Cleef. When he was twenty-two years of age, he went to Rome, where he became a disciple of Carlo Maratti. Under this master, he became a respectable painter of history. As he amused himself with the point in his leisure moments, some of his plates were shewn to Carlo Maratti, who recommended him to devote himself entirely to the art of engraving. He however painted several pictures for the churches of his native city. His best work is the great altar-piece in the church of the Carthusians at Ghent, representing St. Peter appearing to a group of Monks of that order. In the church of St. James, is a picture by him of St. Catherine refusing to worship the False Gods. Several other works by this master are in the churches and convents in that city, which are painted entirely in the style of C. Maratti. He is now to be noticed as an engraver. The plates, which he executed entirely with the graver, are not considered equal to those in which he introduced the point. His drawing shows a perfect acquaintance with the human figure, and is very correct. The principal part of his prints are after the pictures of Carlo Maratti. The following is a list of his plates :

PORTRAITS.

The Cardinal Sacripanti; *after J. B. Gauli.* 1695.

The Cardinal Turusi; *after the same.*

The Cardinal Ottoboni; *after the same.*

The Cardinal F. Barberini; *after C. Maratti.*

The Cardinal Henry de la Grange d'Arquien; *after F. Desportes.* 1695.

The Cardinal Joseph d'Archinto; *after G. Posseri.* 1699.

The Cardinal Andrea de Santa Croce; *after the same.*

The Father Fran^{co} Caraccioli, adoring the Sacrament; *after A. Procaccini.*

SUBJECTS AFTER CARLO MARATTI.

Agar in the Desert.
 The Sacrifice of Abraham.
 Rebecca and the Servant of Abraham.
 David, with the Head of Goliah.
 The Triumph of David.
 Bathsheba in the Bath.
 The Annunciation.
 The Adoration of the Magi; *etching*.
 The Flight into Egypt; *same, A. v. Westerhout, exc.*
 The Repose in Egypt; *octagon*.
 Our Saviour on the Mountain of Olives.
 The Crucifixion.
 The dead Saviour in the Lap of the Virgin, with the Marys and St. John.
 The Death of the Virgin. 1728.
 The Assumption of the Virgin.
 The Death of St. Joseph; *etching*.
 The Virgin Mary with the infant Jesus, distributing Chaplets to Nuns.
 Mary Magdalen penitent.
 The Martyrdom of St. Blaise.
 St. Anthony of Padua, kissing the infant Jesus.
 St. Philip of Neri.
 Janus, first King of Italy, received amongst the Gods.
 Romulus and Remus.
 Apollo and Daphne, in two sheets.

SUBJECTS AFTER DIFFERENT ITALIAN MASTERS.

The Nativity; *after P. da Cortona*.
 Six etchings—Of the Life and Death of St. Bibiena.
 Hippomenes and Atalanta, a group; *after Bernini*.
 The Rape of a Sabine Woman; *after Gio. da Bologna*.
 St. Facunda; *after Giac. Brandi*.
 The Birth of the Virgin; *after Ann. Caracci*.
 The Scourging of St. Andrew; *after Domenichino*.
 St. Andrew conducted to his Crucifixion; *after the same*.
 St. Andrew transported to Heaven; *after the same*.
 St. Luke, painting the portrait of the Virgin; *after Marc. Antonio Franceschini*.
 The Wrath of Achilles; *after J. B. Gault*; in three sheets.
 The Pope Innocent XII. on his Throne, at his feet Heresy subdued, and the Four Quarters of the World prostrate.

AUDRAN, CHARLES. This artist was the first of the family of Audran that became eminent in the art of engraving, in which it holds so distinguished a rank. He was born at Paris in 1594. In his infancy he showed a great disposition for the art; he received some instruction in drawing, and when he was young went to Rome to perfect himself, where he produced some plates that were admired, and encouraged him to increase his assiduity. He adopted that species of engraving that is entirely performed with the graver, and appears to have formed his style by an imitation of the works of Cornelius Bloemaert, and is even more finished. On his return to France he settled at Paris, where

he died in 1674, aged 80. He marked his prints in the early part of his life with a C. until his brother Claude, who also engraved a few plates, marked them with the same letter, he changed it for K. as the initial of Karl. The following are his principal prints :

PORTRAITS.

- Henry of Bourbon, with the Four Cardinal Virtues; *K. Audran, sc.*; oval.
- Andrew Laurent, physician to Henry IV.; oval.
- Peter Legier; oval, with ornaments.
- An allegorical subject, of two Portraits, with a Genius painting a third Portrait; inscribed on the pallet, *unus ex duobus*; signed *C. Audran, fecit.*

SUBJECTS AFTER DIFFERENT MASTERS.

- A set of twenty prints with the title, for the Gallery of the Great Women, representing Anne of Austria, and nineteen other eminent women, with a subject from their life in the background; *after P. da Cortona.*
- The Annunciation; inscribed *spiritus sanctus, &c.*; *after Lodovico Caracci*, incorrectly attributed on the plate to *Annibale*; very fine; it is the picture in the Cathedral at Bologna.
- The Baptism of Christ; small oval; *after Ann. Caracci*; no name.
- St. Francis de Paola; *after Melini*; marked *Carl. Audran, sc.*
- The Stoning of Stephen; *after the younger Palma.*
- The Conception of the Virgin Mary; inscribed *amat hanc, &c.*; *after Stella.*
- The Nativity, with David writing on a Tablet; *after the same.*
- The Holy Family, with St. Catherine and Angels; *after the same*; fine.
- The Virgin and infant Jesus, St. John presenting an Apple, and St. Catherine kneeling; *after Titian*; very fine.
- The Virgin Mary and infant Jesus treading on the Serpent; *after G. L. Valesie.*
- A Thesis, representing Religion as the true Knowledge; inscribed *Non judicamus, &c.*; *after C. Vignon.*
- St. Francis in ecstasy before the Sacrament; inscribed *Tergeminus in terris*; *after Vouet.*
- Frontispiece for a Book, a Genius holding the Portrait of Cardinal Mazarin; inscribed *Johannes Francisci, &c.*; *after the same.*
- The Assumption of the Virgin; *after Domenichino*; very fine.

AUDRAN, GERMAIN. This artist was the nephew of Charles Audran, and was instructed by him in the art of engraving. He was born at Lyons in 1631, and died in that city in 1710. His merit was considerable, although very inferior to some other artists of his family. He engraved several plates, consisting of portraits, and a variety of ornaments, ceilings, vases, &c. amongst which are the following :

- The portraits of Charles Emanuel II., and of Frances of Orleans, in an oval; *after Caravaglia.*
- The portrait of Cardinal de Richlieu; in an oval.
- The portrait of Theophilus Reynaud; *Ger. Audran, sc.* 1663.
- Six sheets of Ceilings; *after George Charmeton.*
- Six ornaments of Vases; *after N. Robert.*
- A book of Friezes; *after La Fage.*
- A book of Views in Italy; *after Fancus.*
- Six Landscapes; *after Gasper Poussin.*
- Thirty-one designs—Of Fountains, Friezes, &c.; *after Le Brun.*

AUDRAN, GERARD. The name of this distinguished engraver is familiar to every admirer of the art, which he may be said to have carried to the highest pitch of perfection, par-

ticularly in his large plates of historical subjects. He was the son of Claude, and the nephew of Charles Audran, born at Lyons in 1640. After learning the first principles of design and engraving from his father, he was sent to Paris, and placed under the tuition of his uncle, where he remained some time. He afterwards visited Rome for improvement, and he is said to have studied under Carlo Maratti. During a residence of three years, he executed some plates which gained him great reputation, particularly a portrait of Pope Clement IX. The fame of Gerard Audran induced the great minister Colbert, who was a liberal encourager of the arts, to invite him to return to Paris; and soon after his arrival he was appointed engraver to the king, with a considerable pension, and apartments in the Gobelins. He now applied himself with great assiduity, and became intimately connected with the celebrated painter Charles Le Brun, whose principal works are the subjects of some of his finest plates; and it may be said that the pictures of that great master have been embellished by the admirable graver of Gerard Audran. The Battles of Alexander will ever be regarded as a lasting monument of their fame. The plates of this artist are very numerous. He died at Paris in 1703, aged 63. The following is a list of his principal works:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Pope Clement IX., of the family of Rospigliosi.
 Andreas Argolus, S. Marci Eques.
 Samuel de Sorbier; engraved at Rome in 1667.
 Henry Arnaud, Bishop of Angers.
 Le Benoit Langeois, capuchin.
 Fras. du Quesnoy, called Fiamingo, sculptor.
 St. Paul preaching at Athens, vignette; inscribed *Non enim, &c.*
 Wisdom and Abundance, above, two Genii with a Banner; inscribed *Louis le Grand*. Frontispiece, 1680.

SUBJECTS FROM VARIOUS ITALIAN MASTERS.

Æneas saving his Father Anchises; *after Domenichino*.
 The Mystery of the Rosary; *after the same*.
 The Martyrdom of St. Agnes; *after the same*.
 The Temptation of St. Jerome; *after the same*.
 Four sheets—Of the four angles in the church of St. Carlo de Catenari, representing Justice, Temperance, Prudence, and Fortitude; *after the same*. Rome, 1675.
 Two friezes, St. Paul preaching, and the Descent of the Holy Ghost, on one plate; *after P. da Cortona*.
 Sixteen prints—Of the History of Æneas, in the Pamphili Gallery; *after P. da Cortona*.
 Three plates—Of the Triumph of David in the Sacchetti Palace; *after the same*.
 The Death of St. Francis; *after Ann. Caracci*.
 The Martyrdom of St. Sebastian; *after the same*.
 The Temptation of St. Anthony; *after the same*.
 The Discovery of Achilles disguised; *after the same*.
 St. Hyacinth; an etching; *after Guercino*.
 The Magdalen, half length; *after Guido*.
 St. Peter walking on the Sea; *after Lanfranco*.
 The Nativity, a small plate; *after a drawing of Palma*.
 Thirteen Hieroglyphical Figures; *after Raffaele*, in the Vatican.
 Fifteen plates, called Emblems, or Cupid and Psyche; *after Raffaele*; in a loggia in the Farnese garden; dedicated to Charles Le Brun.

- Moses and the burning Bush; *after Raffaele*.
 St. Paul and St. Barnabas at Lystra; *after the same*.
 St. Paul beaten by Demons; *after a drawing by Rubens*, and not *after Raffaele*, as expressed on the plate; it is St. Ignatius, and not St. Paul.
 Jesus Christ giving the Keys to St. Peter in presence of the Apostles; a fine etching; *R. V., inv., G. Au., sc.*; very scarce.
 The Death of Ananias; *after Raffaele*.
 The Descent of the Saracens in the Port of Ostia; *from a drawing by Raffaele*; etching, without his name.
 Silenus drinking; *after Giulio Romano*; etching.
 The Rape of Dejanira; *after the same*.
 The Clemency of Scipio; *after a drawing by Raffaele*; etching, without his name.
 Ganymede; *after Titian*; an octagon.

SUBJECTS FROM VARIOUS FRENCH MASTERS.

- Moses taken out of the River Nile; *after N. Poussin*; engraved by Benoit and John Audran, and retouched by Gerard.
 St. John baptizing the Pharisees in the Jordan; *after N. Poussin*, two sheets; very fine.
 The Woman taken in Adultery; *after the same*; fine.
 St. Frances, a Roman Saint, kneeling before the Virgin Mary; *after N. Poussin*; copied from a print by *P. del Po*.
 The Flight of Pyrrhus; *after the same painter*, in two sheets; fine.
 Coriolanus appeased by his Family; *similar to the preceding*.
 Furius Camillus delivering up the Schoolmaster to his Pupils; large plate; *after the same*.
 Rinaldo and Armida; *after the same*, engraved by Gerard, assisted by John and Benoit Audran.
 Daphne changed into a Laurel; *after the same*.
 Narcissus; *after the same*.
 The Empire of Flora; *after the same*.
 The Plague at Rome; *after the same*.
 Time discovering Truth; *after the same*; a ceiling.
 The Plague; *after P. Mignard*. In the first impressions of this plate, the Figure in the Clouds is Juno, with a Peacock; in the latter, the figure is changed to the exterminating Angel.
 Christ bearing his Cross; *after the same*.
 Three plates—Of the ceiling of the lesser Gallery at Versailles; *after the same*; Apollo and the Muses, Prudence and Vigilance.
 Six plates—Of the ceiling of the Val de Grace, representing the Felicity of the Blessed.
 The Martyrdom of St. Lawrence; *after Le Sueur*.
 The Martyrdom of St. Gervaise and St. Protas; *after the same*.
 The Aurora; *after the same*; inscribed *Lucernæ pedibus*.
 Time and Truth dispersing the Clouds of Ignorance; *after L. Testellin*.
 Pharaoh's Host destroyed in the Red Sea; *after F. Verdier*.
 Flight into Egypt; *after the same*.
 Battle of the Saracens; *after Bourguignone*.
 Taking of the Town of Damietta.
 The Judgment of Solomon; *after Ant. Coypel*.
 The Deluge; *after La Fage*.
 The Passage of the Red Sea; *after the same*.
 The Rape of Proserpine; *after the marble by Girardon*.
 Moses and the burning Bush; *after Chas. le Brun*.

The Descent of the Holy Ghost; *after the same.*

The Stoning of Stephen; *after the same.*

Four sheets—Of the triumphal Entry of Constantine into Rome; *after the same.*

Six sheets—Of the Ceiling of the Chapel de Saulx; *after the same*; very fine.

Four sheets—Of the Pavilion of Saulx, called the Pavilion of Aurora; dedicated to Louis XIV.

Thirteen large sheets, making together the four prints of the Battles, &c. of Alexander; *after le Brun*. 1. The Passage of the Granicus. 2. The Defeat of Darius at Arbela. 3. Porus brought to Alexander after his Defeat. 4. The Triumphal Entry of Alexander into Babylon.

To these are added, Alexander entering the Tent of Darius; engraved by *Gerard Edelinck*, and which will be noticed under his name. The best impressions of these superb prints, are those marked with the name of Goyton, the printer.

AUDRAN, BENOIT. He was the second son of Germain Audran before mentioned, and was born at Lyons in 1661. He received his first instruction in the art of engraving from his father; but had afterwards the advantage of studying under his uncle, the celebrated Gerard Audran. Although he never equalled the admirable style of his uncle, he engraved many plates of historical subjects and portraits, which have justly established his reputation as an excellent artist. His style, like that of Gerard, is bold and clear; his drawing of the figure is very correct; and there is a fine expression of character in his heads. He was a member of the Academy, and was appointed engraver to the king, with a pension. He died in 1721, aged 60. The following are his principal plates:

PORTRAITS.

Benoit Audran; *after J. Vivien.*

The Reverend Louis de Thomas de la Valette; *B. Audran, fecit, ad vivum.*

The Reverend father Renaud; *after Bonnet.*

Charles le Goux, Archbishop of Narbonne; *after B. de Boulogne.*

J. B. Colbert; *after C. le Fevre*; oval.

Joseph Clement, Elector of Cologne; *after J. Vivien.*

Maximilian Emanuel, Elector of Bavaria; *after J. Vivien.*

Henry de Beringhen; *after Nauteuil*; 1663; *B. Audran, sc.*; 1710.

Samuel Frisching, General of the Swiss; *J. Huber, pin.*; *Ben. Audran, sc.* 1713.

J. F. de Willading; 1718; *J. Huber, pin.*; *B. Audran, sc.*

Equestrian Statue of Louis XIV; *after Desjardins*; by *B. and J. Audran.*

SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Jesus Christ; *after Albano.*

The Rape of Dejanira; *after Guido.*

David with the Head of Goliath; after a picture in the collection of the King of France, improperly attributed to *Michael Angelo Buonarotti*, but more probably the work of *Daniello da Volterra*; two plates, engraved by *B. and J. Audran*, in 1716, 1717.

A Bohemian, or Gipsy, telling Fortunes; *after M. Angelo da Caravaggio.*

Lot and his Daughters; *after P. Veronese*; for *Crozat Collection.*

A subject called Disgust; *after the same.*

Moses defending the Daughters of Jethro; *after Le Brun*; engraved by *John*, and retouched by *Benoit Audran.*

The Espousals of Moses and Sephora; *after the same.*

Moses and the Brazen Serpent; *after the same.*

The Purification; *after the same.*

- The Elevation of the Cross; *after Le Brun. 1706.*
 The Descent from the Cross; *after the same.*
 An allegorical subject—Of Holland accepting Peace; *after the same.*
 Zephyrus and Flora; *after Ant. Coypel.*
 The Baptism of Christ; *after P. Mignard.*
 The Pleasures of the Garden; two friezes; *after Mignard*; engraved by *Benoit and John Audran.*
 The Saviour, with Martha and Mary; *after Le Sueur.*
 St. Paul preaching at Ephesus; *after the same.*
 Alexander drinking the Cup which his Physician presents him; *after the same.*
 Two fine prints for the Luxemburg Gallery; *after Rubens*; representing the Accouchment of Mary of Medicis.
 Six plates—Of the Twelve Months in the Year; *after Claude Audran.*
 Several other prints by this artist are specified in the "Dictionnaire des Artistes," by M. Heineken.

AUDRAN, JOHN. This artist was the brother of Benoit, and the third son of Germain Audran, born at Lyons in 1667, and having learned the rudiments of the art under his father, he was also placed under the care of his uncle, the famous Gerard Audran. Before he was twenty years of age he had displayed uncommon ability, and became a very celebrated engraver. In 1707, he was made engraver to the king, with a pension and apartments at the Gobelins. The hand of a great master is discernible in all his plates; and without having attained the extraordinary perfection of Gerard Audran, his claim to excellence is very considerable. His principal prints are:

PORTRAITS.

- Louis XV.; full length; *after Gobert.*
 Portrait of a Prince, with his Page; full length; *after Vivian.*
 Clement Augustus, Prince of Bavaria; *after the same.*
 J. B. Colbert, Marquis of Torcy; *after Largilliere.*
 The Duke d'Antin; bust; oval.
 The Abbé Victor Maria d'Estrées; *after Largilliere*; oval.
 The Cardinal, Peter Ottobani; *after Trevisani.*
 De la Motte Fenelon, Archbishop of Cambray; *after Vivien.*
 Peter Gillet; *after Torteбат.*
 Francis Robert Secousse, sitting; *after Rigaud.*
 Peter Paul Rubens; *after Vandyck*; for the *Luxemburg Gallery.*
 Noel Coypel, Painter to the King; his piece of reception at the Academy, 1708.
 Anthony Coyzevox, Sculptor to the King, 1708; the same; *after Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

- Our Saviour in the Bark, preaching; *after Raffaele.*
 The infant Saviour regarding the Cross presented by Angels; *after Albano.*
 The Nativity; *after P. da Cortona*; oval.
 The Good Samaritan; *after Ann. Caracci*; arched.
 St. John administering the Sacrament to the Virgin; *after Lodovico Caracci.*
 Our Saviour on the Mount of Olives; *after Domenichino.*
 St. Andrew led to Crucifixion; *after Guido.*
 The Martyrdom of St. Peter; *after Guido*; on the plate improperly called *after Domenichino.*

St. Paul preaching at Athens; *after* *Ciro Ferri*; a small frieze.
 Galatea; *after* *Carlo Maratti*; fine; for *Crozat Collection*.
 The Miracle of the Loaves; *after* *Claude Audran*.
 Six plates—Copies of the large Battles of Alexander; *by* *G. Audran*.
 St. Augustine; *after* *P. de Champagne*.
 Simeon holding the infant Jesus; *after* *M. Corneille*.
 Moses saved from the Nile; *after* *Ant. Coypel*.
 Jacob and Laban; *after* *the same*.
 Athalia seeing Joas on the Throne; *after* *the same*.
 Esther before Ahasuerus; *after* *the same*.
 The Resurrection; *after* *the same*.
 Cupid and Psyché; *after* *the same*.
 Our Saviour curing the Sick; *after* *Ant. Dieu*.
 Christ bearing his Cross; *after* *the same*.
 The Elevation of the Cross; *after* *Vandyck*.
 The Crucifixion; *after* *the same*.
 The French Parnassus; *after* *the bronze by Garnier*.
 The miraculous Draught of Fishes; *after* *Jouvenet*.
 The Resurrection of Lazarus; *after* *the same*.
 The Queen Blanche inspired with the Holy Spirit; *after* *the same*.
 Acis and Galatea; *after* *F. Marot*.
 Venus punishing Psyché; *after* *J. M. Nattier*.
 Psyché consoled by Cupid; *after* *the same*.
 The dead Christ, with the Marys, St. John, and Nicodemus; *after* *N. Poussin*.
 The Rape of the Sabines; *after* *Poussin*; his most esteemed print.
 Saint Scholastica at the point of Death; *after* *J. Restout*.
 Andromache entreating for her Son; *after* *L. Silvestre*.
 Henry IV. deliberating on his Marriage.
 Henry IV. preparing for the German War.
 The Coronation of the Queen; very fine.

The three last were from the *Luxembourg Gallery*.

This laborious artist engraved until he was upwards of eighty years of age, and died in 1756, aged 89.

AUDRAN, LOUIS. The youngest son of Germain Audran, born at Lyons in 1670, and was instructed in engraving by his uncle Gerard. He did not execute many plates, but assisted his brothers in forwarding theirs. He died at Paris in 1712, aged 42. He engraved some copies of the large plates executed by his relatives. There is a set of seven middle-sized plates by him, of the Seven Acts of Mercy; *after* *Bourdon*.

AVELINE, ANTHONY. A French designer and engraver, born in Paris in 1662. He engraved a number of plates of landscapes, and views of the palaces and chateaux, in France and other parts of Europe, executed in a neat and agreeable style. The following are worthy of notice:

Six Landscapes, numbered; marked *Aveline in: et fec.*

Twelve Landscapes, not numbered; *same mark*.

Sixteen Views of Versailles.

Twelve Views of the Royal Palaces and Chateaux near Paris.

Twenty Views of Cities and Ports, in different parts of Europe.

Twelve Views of the public Edifices in Paris.

AVELINE, PETER. A French designer and engraver, born at Paris in 1710. He is supposed to have been of the family of the preceding artist. He was instructed in the art by John Baptist Poilly. His drawing, though not very incorrect, is stiff and formal. He was, however, a very reputable artist; and it is to be regretted that he did not make a better selection of subjects for the exertion of his talent, and that he employed a great portion of his time in trifling and insignificant sketches. The following are his prints most worthy of notice:

SUBJECTS FROM HIS OWN DESIGNS.

Four plates of the Seasons; represented by Children.
 Five plates of the Senses; gallant subjects.
 Venus at her Toilet.
 Bacchus and Ariadne.

SUBJECTS AFTER DIFFERENT MASTERS.

The Cardinal de Fleury, accompanied by the Virtues; *after Chevalier*.
 The Wrath of Neptune; *after Albano*; inscribed *Quos ego*.
 Diana and Acteon; *after Bassan*; for *Crozat Collection*.
 The infant Moses brought to the Daughter of Pharaoh; *after Giorgione*.
 Jupiter and Io; *after Schiavone*; for *Crozat Collection*.
 The Departure of Jacob; *after Castiglione*.
 Noah entering the Ark; *after the same*.
 The Death of Seneca; *after Luca Giordano*.
 Christ healing the Sick; *after Jouvenet*.
 A Landscape; *after Nicholas Berchem*; fine.
 The fortunate Accident; *after Van Falens*.
 Folly; *after a drawing by Corn. Vischer*.
 The Birth of Bacchus; *after F. Boucher*.
 The Rape of Europa; *after the same*.
 Three subjects of Cupid; *after the same*.
 La Belle Cuisiniere; *after the same*.
 Venus and Cupid; *after the same*.
 The prudent Shepherdess; *after the same*.
 The Rape of Helen; *after Deshayes*.
 Æneas succoured by Apollo; *after the same*.
 Hans Carvel's Ring; *after J. L. Lorrain*.
 La Place Maubert; *after Jeaumart*.
 The Flemish Trio; *after Ostade*.
 A Dog, with Game; *after Oudry*.
 A pair—One, a Boy with a Mouse; the other, a Girl with a Cat; *after C. Parrocel*.
 The Bath of Diana; *after Watteau*.
 The Rape of Europa; *after the same*.
 The Charms of Life; *after the same*.
 Italian Recreation; *after the same*.

AVELINE, FRANCIS ANTHONY. He was the cousin and the scholar of the preceding artist, born at Paris in 1718, but did not equal him in talent. He worked chiefly for the booksellers at Paris, and afterwards visited London; but either had not sufficient ability or industry to succeed, for, according to Bassan, he died in indigence. We have the following plates by him:

The Four Seasons; copied from *Peter Aveline*.

Six Chinese figures; *after Boucher*.

The Chinese Bark; *after the same*.

The Spanish Musician; *after J. E. EVELSEN*.

The Flemish Musician; *after Teniers*.

View of a Port in the Levant; *after Vernet*.

Six—Of Chinese figures and subjects; *after Pillement*. London, 1759.

AVELLINO, GIULIO, called *IL MESSINESE*. This painter was a Sicilian, born at Messina about the year 1645. He is said to have been a scholar of Salvator Rosa, and painted landscapes in the grand style of that master. He settled at Ferrara, where landscape painting, since the time of Dossi, had been almost abandoned, and was much employed by the Ferrarese nobility, and that of Cremona. He enriched his landscapes with ruins, architecture, and figures, spiritedly designed, and boldly touched. He died in 1700, aged about 55.

AVERARA, GIOVANNI BATISTA. This painter was born at Bergamo about the year 1508. It is not said by whom he was instructed, but he formed his style of colouring from the works of Titian. Ridolfi mentions some fresco paintings by this master in favourable terms, particularly two pictures in the church of St. Francesco, at Bergamo. He died in 1548, aged about 40.

AVIBUS, GASPAR AB, OR PATAVINUS. An engraver, born at Padua about the year 1530. From his style, it is very probable he learnt the art under Giorgio Ghisi, called Mantouano, as his plates are executed entirely in his manner, and he also has copied some of his works. He sometimes signed his prints GAS. F. or G. A. P. F., and often marked them with a curious monogram, formed of the letters which compose the word Gaspar . They are dated from 1560 to 1580. His prints are :

The Espousals of the Virgin Mary; *after P. Veronese*; *Gaspar ab Avibus, Citadelensis, fecit.* 1577.

The Woman taken in Adultery; *Gasparo Osello Padovano, f.*

The Scourging of Christ; *Gaspar ab Avibus, Citadelensis, fecit.*

Christ crowned with Thorns; *Gaspar Patavinus, f.* 1566.

The Last Supper; *after Lam. Lombard*; copied after a print by *Mantuano*; marked *Gaspar, P. F.* 1564.

Apollo and the Muses on Mount Parnassus; *after Penni, Gaspar, f.*; copied from *Mantuano*.

Venus and Adonis, and its Companion, a Youth carrying his Mistress on his Shoulders; *after L. Penni*; copied from *Mantuano*; marked *Gas., f.* 1563.

Venus bathing; *after the same*; ditto; *Gasp., f.* 1564.

His principal work was a large volume, in five parts, containing the portraits of the Emperors and Princes of the House of Austria, full-lengths; engraved in the style of the *Sadelers*; signed *Gaspar Patavinus, incisor.* 1569.

AVICE, The CHEVALIER. This amateur etched for his amusement some plates in a slight, though spirited style, *after N. Poussin*, and other masters; of which the most esteemed is a middle-sized plate of the Adoration of the Magi; *after Poussin*.

AVOGADRO, BRESCIANO. This painter was a native of Brescia, and flourished about the year 1730. He was a scholar of Pompeo Ghiti, whose style he followed with a mixture

of Venetian colouring, especially in the carnations. The contour of his figures is graceful, and the general effect of his pictures is harmonious and pleasing. His principal work is the Martyrdom of S. S. Crispino and Crispiano, in the church of S. Joseph, at Brescia.

AVONT, PETER VAN DEN. This artist was born at Antwerp about the year 1619. He painted landscapes, enriched with figures well drawn, and touched with great spirit. He frequently decorated the landscapes of Vinckenboom. He was also an eminent engraver; by him we have the following plates:

- The Virgin Mary, with the infant Jesus, St. John, and St. Anne.
- The Virgin suckling the Infant, with St. John and an Angel.
- The Virgin and Infant in the Clouds; inscribed *Regina cæli*.
- The Magdalen ascending to Heaven; *Pet. van Avont, inv., et exc., &c.*
- Twenty-four small plates of Children; on each plate a Child and an Angel. They were published in the set entitled *Pædopegnion*, by *W. Hollar*.
- The Four Elements, represented by Four Children.
- Two Bacchanalian subjects of Children; one, Bacchus drawn in his Car; the other, Bacchus carried by Four Children; *Pet. van Avont, inv., fec., et exc.*

AVRIL, JEAN JAQUES D'. A modern engraver, born at Paris in 1756. He was a scholar of J. G. Wille, and has engraved several plates, which are deservedly admired. By him we have:

- Mars going to Battle; *after Rubens*.
- Mars returning from Battle; *after the same*.
- A Shepherd and Shepherdess; called the *Croc-en-jambe*; *after the same*.
- Apollo with the Seasons, dancing; *after Poussin*.
- Diana and Acteon; *after Albano*.
- The Bathers surprised; *after the same*.
- Venus revenging herself on Psyché; *after de Troy*.
- Pygmalion and his Galatea; *after Marillier*.
- St. Geneviève; *after C. Vanloo*.
- Fishermen returning; *after Vernet*.
- Travellers in a Storm; *after the same*.
- The Shipwreck; dated 1775; *after the same*.
- The double Recompence of Merit; *after P. A. Wille*. 1784.
- French Patriotism; *after the same*. 1788.
- The taking of Courtray; *after Vandermeulen*. 1782.
- The Passage of the Rhine; *after Berghem*.
- Catherine II. on her Travels; *after F. de Meys*. 1790.
- Ulysses and Penelope; *after Barbier*.
- Combat of the Horatii and the Curiacii; *after Barbier*. 1787.

AUROUX, NICHOLAS. An engraver mentioned by M. Heineken, who says he was a native of Lyons. That author speaks of four portraits by him, and a print of the Virgin Mary holding the infant Saviour, with St. John kissing his Foot; inscribed *Sancta Mater*; published at Lyons. There is also a Frontispiece by him to the second volume of *Daniel Sennertus*; dated 1650.

AUSTIN, WILLIAM. An English engraver, born in London about 1740. He was instructed in the art by George Bickham, and has engraved some plates of landscapes, after *Vander Neer*, *Ruysdael*, and *Zuccarelli*. His principal work was a set of ten plates, of Views of Ancient Rome, and the Ruins of Palmyra.

AXARETO, OR ASSERETO, GIOVACCHINO. According to Soprani this painter was born at Genoa in 1600. Having shown an early inclination for the art, he was placed under the tuition of Luciano Borzoni; he afterwards studied under Giov. Andrea Ansaldi, and at the age of sixteen painted a picture for the Confraternity of St. Anthony, representing the temptation of that saint, which procured him great reputation. He afterwards painted several pictures for the churches and convents at Genoa. He died in 1649, aged 49.

AXARETO, GIOSEFFO. He was the son and scholar of Giovacchino, and painted history in the style of his father. According to Soprani he was a very promising artist, but died young.

AXELT, JOHN. A German engraver, mentioned by M. Heineken. He appears to have confined himself to portraits, which are but indifferently executed. He engraved:

The Emperor Joseph; *after A. Hanneman*.

George Frederick Prince of Waldeck.

A set of Portraits of the Kings of Spain, Hungary and Bohemia, &c.; and many of the plates in *Freheri Theatrum Virorum Eruditione Clarorum*.

AZZOLINI, GIOVANNI BERNARDINO. This painter was a Neapolitan, and flourished about the year 1510. His principal residence was at Genoa, where several of his works are in the churches and convents. In the church of S. Guiseppe, in that city, are two pictures by this master, representing the Martyrdom of St. Apollonia and the Annunciation, which are mentioned by Soprani as works of great merit.

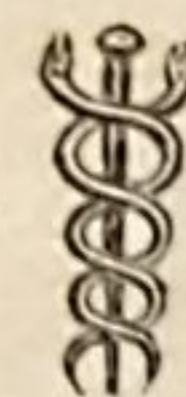
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BAAN, JOHN DE. An eminent portrait painter, born at Haerlem in 1633. After receiving some instruction from an uncle named Piemans, he was sent to Amsterdam, and placed under the care of Jacob de Backer, a reputable painter, under whom he remained until he was eighteen years of age, and soon after leaving that master, distinguished himself as a very respectable artist. His success in portrait painting was such, as to occasion his paying little attention to the other branches of the art. His merit recommended him to the principal personages of his country, whose portraits he painted. King Charles II., who had become acquainted with his talents during his residence on the Continent, invited him to England, and he had the honour of painting that Monarch, and several of the nobility. He was a great admirer of the works of Vandyck, and he imitated in his pictures the style of that admirable painter. One of the best performances of de Baan, was the portrait he painted of Prince Maurice of Nassau-Ziegen. He died at the Hague in 1702, aged 69.

BAAN, JACOB DE. He was the son and scholar of John de Baan, born at the Hague in 1673. When he was twenty years of age he came to England, amongst the attendants of King William. The celebrity of his father, and the favour of the court, procured him immediate employment, and he painted the Duke of Gloucester, and several of the nobility. Notwithstanding this flattering encouragement, his desire of seeing Italy induced him to abandon it, and he visited Florence, on his way to Rome, and was favoured with the protection of the Grand Duke. On his arrival at Rome he applied himself with great diligence in studying the works of the great masters, and painted some portraits and conversations, which were much esteemed. He promised to surpass his father in the art, but died at the early age of 27, in 1700.

BABEUR, THEODORE. A Dutch painter of conversations and concerts. He appears to have confined himself to painting half-length figures. He made choice of such subjects as admitted of mirth and conviviality; and his pictures generally represent musical assemblies, card players, &c. painted in a free, bold manner, in which his drawing is preferable to his colour.

BABYLONE, FRANCIS DE. An old engraver, who has sometimes been denominated *the Master of the Caduceus*, from his having marked his plates with a caduceus. He ap-



pears to have flourished about the year 1550. His manner of engraving is original. His plates are all executed with the graver, with fine strokes, and not much crossed. His drawing of the figure is not very correct. His prints are, however, esteemed for the neatness of their finish, and highly valued on account of their rarity. The following is a list of his prints:

Apollo and Diana; small upright plate.

Three Men bound; the same.

The Virgin Mary and Infant resting on the Stump of a Tree, and St. Joseph leaning his Head on his Hand; a square plate; half-length figures.

The Virgin Mary sitting at the Foot of a Tree, the Infant Jesus standing by her Side, Elisabeth is seated near him, and an Angel playing on a musical Instrument; St. Joseph is on the right-hand of the print.

The Wise Men's offering; a small upright plate.

St. Jerome writing, with a Crucifix before him.

Two small upright plates—One represents a Man carrying a Boat, and the other a Woman with a Child in her Arms. Jerome Hopfer has engraved both these subjects on one plate, larger; and has surrounded the Head of the Woman with Stars and a Glory.

A sacrifice to Priapus; a free subject; copied *after Marc Antonio*.

BACCICIO. See GAULI.

BACCIO. See FRA. BARTOL^o. PORTA.

BACCIOCHI, FRA. FERRANTE. This painter was a monk, of the order of the Filippini. Some of his works are noticed in Barotti's account of the paintings and sculpture at Ferrara. One of his best pictures was the stoning of Stephen, in the church of S. Stefano in that city; and in St. Maria del Suffragio, there was a Holy Family by this master.

BACHELEY, JAQUES. A French designer and engraver, born at Pont l'Evêque in Normandy, in 1712. We have several prints by him, of landscapes, &c. after the Dutch masters; amongst which are the following:

View in Italy; *after Bart. Breemberg.*

View on the Tyber; *after the same.*

View of the Bridge of Voges; *after the same.*

View of Rotterdam; *after Van Goyen.*

The Castle of Ryswick; *after Ruysdael.*

View near Utrecht; *after the same.*

A Storm on the Coast of Greenland; *after J. Peeters.*

The Redoubt of Schenck; *after B. Peeters.*

The Entrance of the Maes River; *after the same.*

The View of Havre de Grace; *after his own design.*

He was a member of the academy of Rouen, where he died in 1781, aged 69.

BACHIOCCI, CARLO. According to Averoldi this painter was a native of Milan. That author, in his *Scelte Pitture di Brescia*, mentions several of the pictures of this master in the churches and convents in that city, particularly in the monasteries of S. Giacomo and S. Filippo.

BACKER, JAQUES DE. This painter was born at Antwerp in 1530. He was the son of an artist of no great celebrity, from whom he received his instruction in the art. His father dying when he was young, he was taken into the employment of a dealer in pictures, named Palermo; on which account this artist was sometimes called Jacopo Palermo. Whilst in the employment of this person, he gained a great facility of handling, and became an excellent colourist from the practice of copying the works of the

great masters. He, however, painted several historical pictures from his own designs, which are highly praised by Karel van Mander; three of which he particularly commends, representing Adam and Eve, a Charity, and the Crucifixion; and states him to have been one of the most promising young painters of his time. He died in 1560, aged 30.

BACKER, JACOB DE. A Dutch painter, born at Harlingen in 1608, or according to some authors in 1609. It is not mentioned by whom this artist was instructed, but he is universally allowed to have been a very reputable painter. His chief residence was at Amsterdam, where he distinguished himself as a painter of history and portraits. Such was the extraordinary facility and promptitude of this artist, that Houbraken asserts that he finished the half-length portrait of a lady, dressed in a troublesome drapery and loaded with jewels, in one day. He also acquired great reputation as a painter of history; and his pictures were extolled in the poetry of Vondel, his countryman. Several of the pictures of this master are in Spain. In the cathedral at Antwerp, the altar-piece of the chapel of the family of Plantin is painted by this master, representing the Last Judgment; it is a grand composition, correctly drawn, and finely coloured. He died in 1651, aged 41 or 42.

BACKER, ADRIAN DE. This painter was the nephew of Jacob de Backer, born at Amsterdam in 1643. He was sent to Italy when he was young, where he studied several years, and acquired a taste and correctness of design not very common in the artists of his country, which is discernible in all his works. His most esteemed picture is in the town-house at Amsterdam, representing the Judgment of Solomon; it is an ingenious composition, and is painted in a good style. He died at Amsterdam in 1686, aged 43.

BACKEREEL, WILLIAM and GILES. Mr. Pilkington has been led into an error respecting the painter he has noticed under the name of William Backereel, who he states to have been a disciple of Rubens, and to have painted history. William Backereel was older than Rubens by seven years, according to the biographers of the Flemish artists, who have been followed by M. Descamps. He painted landscape, and resided principally in Italy. Giles Backereel was contemporary with Rubens, and it is probable may have been of his school, though nearly of the same age, from the resemblance of his manner to that of Rubens. The pictures described by Mr. Pilkington, in the church of the Augustines, at Antwerp, were painted by Giles Backereel; who lived always in the Low Countries, where he decorated the churches with pictures, which justly entitle him to the rank of one of the ablest artists of his country, at an epoch when they were in the zenith of their fame. During a long residence in the Netherlands, the author had an opportunity of examining particularly the works of this admirable painter; and it will not be speaking of him with partiality, to assert that some of his pictures may be compared with the works of Rubens and Vandyck; and this assertion may be made without any detriment to the fame of either of those great masters. In the cathedral at Bruges, is an altar-piece by Giles Backereel, representing St. Charles Borromeo administering the Sacrament to a numerous group of persons attacked by the Plague. The composition of this fine picture is grand and striking; the drawing more correct than Rubens, yet bold and decided; and in colouring, it is equal to the chaste and delicate tinting of Vandyck. In the church of the Augustines, at Antwerp, is an admirable picture by this

painter of the Crucifixion. At Brussels, in the church of the Franciscans, is a much admired work of this master, representing the Virgin Mary and infant Saviour, with St. Beatrice and other Saints.

BACKHUYSEN, LUDOLPH. A very celebrated painter of sea pieces and storms, born at Embden in 1631. He was of a respectable family, and was intended by his parents for a mercantile profession, for which purpose he was sent to Amsterdam. His time was, however, more occupied in the society of the painters than in the counting-house, and he at length became a pupil of Aldert van Everdingen, under whom he remained some time. His fondness for shipping led him frequently to the port of that commercial city, where he made drawings of the different vessels. These designs were admirably executed with a pen, and were ardently sought after by the collectors, who purchased them at liberal prices. This encouragement induced him to attempt the representation of similar objects in painting. His first essays were successful, and his pictures were universally admired. He frequently exposed himself to the greatest danger, by hiring fishermen to take him out to sea in the most tempestuous weather, to observe the forms of the waves mounting to the clouds and dashing against the rocks; and he has represented that fearful element in its most tremendous agitation, with a fidelity that intimidates the beholder. His pictures of these awful subjects have raised his reputation even higher than that of W. Vandervelde, although the works of the latter, which represent the sea when calm, or in light breezes, are much superior, and are indeed inimitable. In the latter part of his life he amused himself with etching some plates of views of shipping on the Y, a small arm of the sea near Amsterdam. He died in 1709, aged 78.

BADALOCCHIO, SISTO. According to Malvasia, the family name of this painter was Rosa. He was born at Parma in 1581, and was educated in the school of Annibale Caracci. He attended that great master to Rome, and assisted him in some of his celebrated works in that city. He was an accomplished designer, possessed an inventive genius, and would probably have proved one of the most reputable painters of that distinguished school, if he had been permitted a longer career in the art. His principal works were the two pictures he painted in the Verospi Palace at Rome, representing Polyphemus seated on a Rock, with Galatea and her Nymphs, on the Sea; and Polyphemus hurling a Rock on Acis and Galatea; which have been engraved by *John Jerome Frezza*. Sisto Badalocchio etched several plates, in a free and masterly style; which are, in general, more finished than those by Guido Reni, though not quite so elegantly or so carefully drawn. His ordinary mark was *S. B., f.* We have the following plates by him:

The Statue of the Laocoon; *after the antique marble.*

Six plates—Of the Apostles from the Cupola at Parma; *after Coreggio.*

Fifty-one plates, after subjects from the Bible; painted by *Raffaello* in the Vatican, engraved in conjunction with *Lanfranco*, and dedicated to *Annibale Caracci*. 1607.

The Holy Family, with St. John; *after Schidoni; Sisto Badalocchio, fecit.*

He died in the prime of life.

BADARACCO, GUISEPPE, called IL SORDO. This painter was a native of Genoa, and a scholar of Andrea Ansaldi, under whose tuition he remained some years. He was called il Sordo, from his difficulty of hearing. After leaving the school of Ansaldi he visited

Florence, where he was so struck with the beauty of the works of Andrea del Sarto, that he applied himself with assiduity to the study of the pictures of that admired artist. He proved a very reputable painter of history, and executed several works for the churches and public edifices at Florence; where he died in 1657.

BADARACCO, GIOVANNI RAFFAELLE. He was the son and scholar of Guiseppe Badaracco, born at Genoa in 1648. After studying some time under his father he went to Rome, and entered the school of C. Maratti. Aiming at a freer and bolder style, he appears to have preferred the works of P. da Cortona to those of his master. There is great suavity and a fine impasto in his colouring, which a profusion of ultramarine has preserved in all its brilliancy. He was much employed in easel historical pictures. Of his large works, the most important were some pictures in the Certosa at Polcevera. He died in 1726, aged 78.

BADENS, FRANCIS. This painter was born at Antwerp in 1571. He was the son of an obscure artist, by whom he was instructed in the principles of design; but he had afterwards the advantage of visiting Italy, where he remained four years. On his return to the Netherlands he gave ample testimony of the advantages he had derived from his studies. Van Mander speaks of this artist in very favourable terms, as a painter of history and portraits; and says he excelled in painting what are called conversations, or subjects of gallantry. His style of design partook of the taste he had acquired in Italy, and like most of the painters of his country, he was an excellent colourist.

BADENS, JOHN. He was the younger brother of Francis Badens, and was also instructed in the art by his father. He was born at Antwerp in 1576, and following the example of Francis, he went to Italy at an early period of his life, where he resided several years. He afterwards visited Germany, where his works were highly esteemed, both in historical subjects, and portraits. He was favoured with the patronage of several of the princes of the empire, and acquired in that country both fame and fortune. Returning to his native country, where he purposed to pass the remainder of his life in the tranquil enjoyment of the fruits of his talents and industry, he was robbed and pillaged by banditti of all he possessed. This unfortunate event threw him into a state of languor and despondency, that occasioned his death in 1613, aged 37.

BADIALI, ALESSANDRO. A painter and engraver, born at Bologna in 1626. He was a disciple of Flaminio Torri, and painted several pictures for the churches and public edifices at Bologna. He was accidentally shot when he was forty-five years of age. As an engraver, he etched several plates in a slight, free style, from his own designs and others.

He marked his prints with an A and B, **AB**. We have the following prints by him:

The Virgin Mary seated, with the infant Jesus on her lap; a Bishop and a Monk kneeling;
from his own design.

The Holy Family; *after Flaminio Torri.*

Christ taken down from the Cross; *after the same.*

The Virgin Mary and infant Christ; half-length.

The Repose in Egypt; *Siranus in.*

Another Repose in Egypt, where the Virgin is holding a Linen to cover the Infant lying on her Knee; *Siranus in.*

The two last prints are generally attributed to *A. Badiali.*

BADILE, ANTONIO. This artist was born at Verona in 1480. According to Lanzi he was the first of the Veronese painters who divested himself entirely of the Gothic manner that prevailed before him, and was superior to his contemporaries in the expression of his heads and the delicacy of his colouring. His pictures of the Raising of Lazarus, in the church of S. Bernardino, and the Virgin and Infant in the clouds, with several Saints, in S. Nazaro, so highly praised by Ridolfi, are worthy of the instructor of Paolo Veronese and Zelotti. He died in 1560, aged 80.

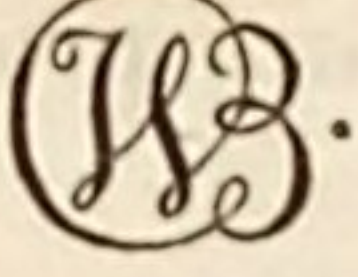
BAERSTRAET, properly BEERSTRAETEN. This painter, whose works are justly held in great estimation, has escaped the notice of the biographers of his country, and is called by Mr. Pilkington *Baerstrat*. His name, as signed on his pictures, is *Beerstraeten*, and they are dated about the year 1660. He sometimes painted sea-pieces; but his works, the most deserving of notice, are his pictures of Winter, in which he has represented the principal chateaux in the neighbourhood of Amsterdam, with a number of figures amusing themselves on the ice, well drawn and neatly touched. These subjects he has treated with infinite art, and they produce a wonderfully natural effect.

BAGLIONI, CESARE. This artist was a native of Bologna, the son of an obscure painter, from whom he received some instruction; but he had the advantage of being a contemporary of the Caracci, and without being a disciple of that school, he adopted their style, particularly in landscapes, in which he excelled. He was an universal artist, and painted history, animals, fruit, &c.; all of which, according to Malvasia, possessed considerable merit. The principal works of this master are at Bologna and Parma, where they were highly esteemed. In the church of the Madonna del' Soccorso, at Bologna, is a picture of the Ascension, and in S. Giorgio an altar-piece, representing St. Anthony and St. Martha. He died at Parma about the year 1590.

BAGLIONI, CAVALIERE GIOVANNI. This painter was a native of Rome, and a scholar of Francesco Morelli. He was employed in many considerable works at Rome during the pontificates of Clement VIII. and Paul V. In the church of S. Maria dell Orto, he painted a chapel in fresco, where he represented the life of the Virgin, and in S. Nicolo, in Carcere, there is a fine picture of the Last Supper. But his most esteemed performance was his picture in St. Peter's, of that Saint raising Tabitha from the dead, for which he was made a knight of the order of Christ by Pope Paul V. He was the author of the lives of the painters, sculptors, and architects, who flourished at Rome, from the pontificate of Gregory XIII. until that of Urban VIII. from 1572 to 1642.

BAGNACAVALLO, BARTOLOMEO RAMENGHI, called DA. The family name of this eminent painter was Ramenghi; but the denomination he is usually known by in the art is Bagnacavallo, so called from the place of his birth, which took place about 1486. He was first a scholar of Francis Francia; but, according to Bumaldi, he went to Rome, and was admitted into the school of Raffaele, and discovered sufficient ability to be employed by that illustrious painter to assist him in some of the important works in which he was engaged. The principal pictures of his own composition are in the churches at Bologna, and it is sufficient to establish their merit, that they were the objects of the admiration and the imitation of the Caracci, and their school. He died in 1542, aged 56.

BAGNACAVALLLO, GIOVANNI BATISTA. He was the son and scholar of Bartolomeo, and, according to Malvasia, assisted his father in the work he executed in the Cancellaria at Rome. When Primaticcio went to France to undertake his great work at Fontainebleau, he engaged this artist to assist him. On his return to Bologna, he painted several pictures for the churches, and was made chief of the academy in that city in 1575.

BAILLIE, CAPTAIN WILLIAM. This ingenious amateur acquired a distinguished reputation as an engraver. He was a native of Ireland, born about the year 1736, and passed the early part of his life in the army, from which he retired with the rank of captain of cavalry. On leaving the service Captain Baillie devoted his life entirely to the arts, and was for many years considered as one of the most enlightened connoisseurs of his time. By this gentleman we have several plates engraved in various manners; but his most admired productions are those he executed in the style of Rembrandt, and his charming copies after the prints of that master. The work of Captain Baillie consists of about an hundred plates, of which the following are the principal, some of which are signed with his name, and some marked with the cipher .

Bust of an Old Man, with a gold chain, in the manner of Rembrandt, two plates with and without the chain.

A Landscape, with a Stone Bridge, engraved 1764; scarce.

A Landscape, with the Ruins of a Temple, in the manner of Claude.

The Portrait of Sofonisba Angusciola, paintress; *ipsa pinxit*.

A Landscape by Moonlight; *after A. Cuyp*.

The Pencutter; *after Ger. Douw*.

The Lacemaker; *after the same*.

The Mother of G. Douw; *after the same*.

Susanna justified by Daniel; *after Ger. van Eeckhout*.

Four Officers, two playing at Trictrac; *after Gerrards*; scarce.

The Portrait of Francis Hals, painter; *F. Hals, pinxit*.

The Portrait of Francis Mieris; *after himself*.

Peasants saying Grace; *after Molenær*.

A Musical Assembly; *after the same*.

James, Duke of Monmouth, on Horseback; *after Netscher*.

The Interior of a Dutch Chamber, with Peasants regaling; *after A. Ostade*. 1767.

Another Interior, with Peasants smoking and drinking; *after the same*. 1765.

Christ healing the Sick, commonly called the Hundred Guilder Print. The original plate by Rembrandt, purchased by Captain Baillie in Holland, and admirably retouched by him.

Beggars at the Door of a House; *after Rembrandt's print*.

The Goldweigher; finely copied *from Rembrandt's print*.

The Three Trees; Landscape; *after the same*.

An Old Man, half length, with a Beard and Cap; in the manner of Rembrandt, W. Baillie, 1765; *after Rembrandt*.

The Entombing of Christ; two plates varied.

An Old Man, half length, with a large Beard, and his Hands in the Sleeves of his Robe. 1771.

A Landscape, with a Horse lying; *after Rembrandt's print*.

The Holy Family; *after Schedoni*.

The Interior of an Alehouse, with Figures regaling; *after Teniers*; fine.

A Student sitting before a Table with a Globe and Books; *after Terburg*.

William, Prince of Orange, on Horseback; *after Terburg.*

Soldiers quarrelling, half length; *after Valentin.*

Three Sea-pieces; *after drawings by W. Vandewelde.*

BAILLI, DAVID. A Dutch painter, born at Leyden in 1584. He painted portraits, and perspective views of the interiors of churches and temples. His portraits were esteemed for their correct likeness, and they were extremely well coloured. His church pieces are much admired, though inferior to those of Steenwyck, or P. Neefs. He died in 1638, aged 54.

BAILLU, OR BAILLIU. An engraver, born at Antwerp about the year 1614. After having learned the first principles of engraving in his own country, he visited Italy for improvement, where he engraved some plates. He returned to Antwerp about 1635, and engraved several of the works of the most celebrated of the Flemish masters, particularly Rubens and Vandyck. Although by no means equal to Vostermans, Bolswert, or Pontius, his prints are held in considerable estimation. The following are his principal works:

PORTRAITS.

Louis Pereira, Envoy at the Peace of Munster.

Claude de Chabot; *the same.*

John Leuber; *the same*; *A. van Woesbergen, exc.*

Pope Urban VIII.; *P. de Baillu, exc.*

Jacob Backer, Dutch painter; *se ipse, del.*

John Bylert, painter, of Utrecht; *se ipse, pin.*

Albert, Prince and Count of Arenberghe; *Ant. Vandyck, pin.*

Lucy, Countess of Carlisle; *after the same painter.*

Anthony of Bourbon, Comte de Morel; *after the same.*

Honoré Urphee, Comte de Novi Castelli; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

Heliodorus driven from the Temple by two Angels; *after a drawing by P. de Lint, after Raffaele*; *P. de Baillu*; rare.

A dead Christ on the Knees of the Virgin Mary; *after Caracci*; scarce.

St. Michael vanquishing the Demon; *after Guido.*

The Reconciliation of Jacob and Esau; *after Rubens.*

Christ praying in the Garden; *after the same.*

Magdalen dying, supported by Angels; *after the same.*

The Combat of the Lapithæ; *after the same.*

The Holy Family; *after Theodore Rombout.*

The Crucifixion; *after Vandyck.*

The Virgin Mary in the clouds; *after the same.*

Rinaldo and Armida; *after the same.*

Susanna and the Elders; *after Martin Pepyn.*

The Scourging of Christ; *after Diepenbeck.*

Christ crowned with thorns; *after the same.*

The Discovery of the true Cross by St. Helena; *after P. van Lint.*

Theodosius carrying the true Cross before St. Ambrose; *after the same.*

Christ bound to the Pillar, with Angels holding the Instruments of the Passion; *after J. Thomas.*

St. Anastatius reading; *after Rembrandt.*

BAILLU, OR BALLIU, sometimes written BALEAU, BERNARD. This engraver was a native of the Netherlands, born about the year 1625. His plates are entirely executed with the graver, they consist chiefly of portraits, with some historical subjects. He engraved several of the plates for the collection of portraits of Cardinals; entitled *Effigies Cardin. nunc viventium*, published at Rome, besides which we have by him the following prints:

The Cardinal Ursini, afterwards Pope Benedict III. 1672.

Canute, King of Denmark; *after C. Panig.*

The Saviour between St. d'Alcanta and St. Mary Magdalen of Pazzis; *Lazarro Baldi, pinx.; B. Baillu, sc.*

St. Mary Magdalen of Pazzis, with the Virgin raising her Veil; *after the same.*

The Virgin Mary appearing to St. Peter of Alcantaro; *after the same.*

St. Louis Bertrandus; *Ciro Ferri, pin.; B. van Baleu.*

Five of the Saints canonized by Clement X.; *Cyrus Ferrus, inv.; Franciscus Bruneis, del.; Bernard de Baleu, sculp.*

BAKER, JOHN. An English painter of flowers and fruit, born about the year 1736. Mr. Baker was one of the original members of the Royal Academy. A very creditable specimen of his talents is in the council-chamber in Somerset House.

BALASSI, MARIO. This painter was born at Florence in 1604. He was first a scholar of Jacopo Ligozzi, and after the death of that master, he successively studied under Roselli, and Cav^{re} Domenico Passignani. He assisted the latter in the works he executed at Rome by order of Pope Urban VIII. He copied the Transfiguration of Raffaele for the family of Barberini, who placed it in the church of the Conception, or the Capuchins, at Rome. In the church of S. Andrea is a picture of his own composition, of St. Bernard, and in the Stigmata, another of St. Francis. He died in 1667, aged 63.

BALDI, LAZARO. This painter was born at Pistoja in 1623. He went to Rome when he was very young, and became a scholar of Pietro da Cortona. Under so able an instructor he became a very eminent artist, and painted several pictures for the churches and public edifices at Rome, which are particularly described by the Abate Titi. In the pontifical palace at Monte Cavallo, there is a fine picture by this master, representing David and Goliath, and in the church of St. Luke an altar-piece of the Martyrdom of St. Lazaro. He died in 1703, aged 80.

BALDI, ANTONIO. A designer and engraver, born at La Cava, in the kingdom of Naples, about 1692. After having passed some time under Solimeni he became a pupil of Magliar, to learn the art of engraving. He chiefly resided at Naples, where he engraved several plates principally from his own designs, amongst which are:

The Emperor Charles VI.; oval.

Don Carlos, King of the two Sicilies; oval.

Nicholas Cyrillus; *S. Cyrillus, p.*

Maria Aurelia Carracioli, a Nun; oval.

St. Ignatius of Loyola; oval; *Ant. Baldi ex Prototypo.*

The Monk Raffaele Manca, with an Angel; oval.

The Communion of St. Mary of Egypt; *A. Baldi, in. et sc.*
 St. Philip of Neri in Heaven; inscribed *Cui nomen dedit, &c.*
 St. Emigdeo interceding for the Neapolitans; *Divo Emigdo in terræ, &c.*
 St. Gregory, with the subjects of his Miracles, 1738; *Ant. Baldi, fec.*

BALDINI, FRA. TIBURZIO. This painter was a native of Bologna, and flourished about the year 1611. It is not said under whom he studied; but according to Averoldi, he painted several pictures for the churches and convents at Brescia, of which the most esteemed were the Marriage of the Virgin with St. Joseph, and the Murder of the Innocents in the Chiesa delle Grazie.

BALDINI, BACCIO. A Florentine goldsmith, born about the year 1436, who, according to Vasari, was instructed in the art of engraving by Maso Finiguerra. The history of this old artist is not more accurately ascertained than that of others of his contemporaries. What appears most certain respecting him, is that he was the engraver of nineteen plates for Dante's *Inferno*, after the designs of *Sandro Boticelli*, printed at Florence by *Niccolo Lorenzo della Magna* in 1481. He died at Florence in 1515, aged 79.

BALDUCCI, GIOVANNI, called COSCI. According to Baldinucci, this painter was a native of Florence, and was a scholar of Batista Naldini. He afterwards went to Rome, where he was taken under the protection of the Cardinal de Medici, afterwards Leo XI., by whom he was employed for some time. Several of his works are at Rome, and at Florence. Towards the latter part of his life, he visited Naples, where he painted some pictures for the churches, and died there in 1600.

BALDUNG, JOHANSEN, OR HANS. A German painter and engraver, born towards the end of the fifteenth century at Gemund in Suabia. In the cathedral at Friburg, there are some of his paintings, which are much in the style of the pictures of Albert Durer, with whom he was contemporary. One of these is signed *Johan. Baldung, Cog. Grien. Garmundianus Deo, et Virtute, Auspicius faciebat*, 1516. This artist is sometimes called Baldung Grien. As an engraver, he worked only on wood, and his blocks are executed in a bold style, and possess great merit. Although his drawing is not very correct, there is a good expression in his heads. His prints are usually marked with one of these ciphers, **HB** or **KB**. We have the following prints by him:

Adam and Eve in Paradise, Eve plucking the Apple.
 The Fall of Adam; inscribed on a Tablet, *Lapsus humanis generis.* 1511.
 Christ and the Twelve Apostles. 1514; in thirteen plates.
 The Crucifixion, with St. John supporting the Virgin, and Mary Magdalen behind the Cross; fine, in chiaro-scuro.
 Bacchus drunk, near a Tun, a Cupid making water on him.
 An Incantation; in chiaro-scuro. 1510.
 Two Landscapes; very scarce.
 A Man with a Horse, large upright; no date.
 Four small upright prints—Solomon's Idolatry; Samson and Dalila; David and Bathsheba; and Aristotle and Phryne. Very fine.
 The Holy Family, with St. Elizabeth and St. Catherine; half length. 1512.
 Two prints of Horses in a Forest; marked BALDUNG. 1534.

BALDOVINETTI, ALESSIO. An old Florentine painter mentioned by Vasari, who says he was born in 1425. He painted history and portrait, in oil and in fresco, in the dry Gothic style, usual at his time. He died in 1499, aged 74.

BALECHOU, JOHN JAMES. A very celebrated French engraver, born at Arles in 1715, and died at Avignon in 1764. This artist carried the handling of the graver, as far as regards the clearness of the strokes and brilliancy of colour, to a higher perfection than any engraver of his country that had practised the art before him, and if neatness of execution was the greatest merit of a print, few artists would have an equal claim to distinction; but if the excellence of the plate is to express the effect produced by the painter, to give the true design, and, if it may be so expressed, the colour of the picture, his pretensions to superiority will be considerably diminished. Notwithstanding the fascination of his execution, it will be admitted by every judicious observer, that his flesh appears like marble, and that the deficiency of his drawing incapacitates him from giving the true effect of the style and character of the painter. This defect, it must be confessed, is most discernible in his historical prints and some of his portraits; and it will be admitted that his three plates after Vernet, are among the fine productions of the graver, although they have been so much surpassed by our own incomparable Woollet. The following are his most considerable works:

PORTRAITS.

Anne Charlotte Gauchier; *after Aved.*
 Madame Aved; *after the same.*
 Jacques Gabriel Grillo; *after Autrean.*
 Charles Henri Friso, Prince of Orange; *after Aved.*
 Don Philippe, Infant d'Espagne; *after Vialy.*
 Charles Porree, Jesuit; *after Neilson.*
 Jean de Jullienne, celebrated amateur; *after de Troy.*
 Madame Jullienne; *after the same.*
 Charles Rollin, &c; *after C. Coypel.*
 Charles Coypel, painter; *after himself.*
 Prosper Jolyot de Crebillon; 1751; *after Aved*; fine.
 Henri, Comte de Bruhl; *after L. Sylvestre*; fine; but it must be before the name of Balechou, as it was very ill re-touched.
 Auguste III. Roi de Pologne; *after Rigaud*; very fine; but only the first impressions are so; the plate was much altered afterwards.

SUBJECTS AFTER VARIOUS MASTERS.

Infancy and Youth; two fancy subjects; *after D. Bardon.*
 Five fancy subjects; *after E. Jaurat.*
 La Force; the Portrait of Elisabeth of France; *after Nattier.*
 St. Genevieve; *after C. Vanloo.*
 The Storm; *after Vernet.*
 The Calm; *after the same.*
 The Bathers; *after the same.*

BALEN, HENRY VAN. A very eminent Flemish painter, born at Antwerp in 1560. He was instructed in the art by Adam van Oort, who was also the master of Rubens. On

leaving that school he went to Italy, where he studied some years, and painted several pictures which were greatly admired. On his return to Antwerp, he was so much employed that it was with difficulty he could satisfy the demand for his works. Henry van Balen may be ranked among the excellent artists of his country. He was one of the first of the Flemish painters that succeeded in the purity of colour, which was afterwards carried to such perfection by Rubens and Vandyck. In his cabinet pictures, he generally made choice of very agreeable subjects, and frequently represented the Metamorphoses of Ovid, in figures of a small size, well drawn, and admirably coloured; in which the landscapes were generally painted by John Breugel. His works of this description were extremely popular, and were placed in the choicest collections. He did not, however, confine himself to works of a small size, but painted many esteemed pictures for the churches. In the cathedral at Antwerp there is a fine altar-piece by Van Balen. The centre piece represents the Virgin Mary, with the infant Saviour and St. John; and on the two folding doors a choir of angels; it is an excellent picture. For another altar, in the same church, he painted St. John preaching in the Wilderness, with a number of figures; well composed and admirably coloured. Van Balen was the first instructor of Vandyck. He died in 1632, aged 72.

BALEN, JOHN VAN. He was the son of Henry van Balen, born in 1611, and was instructed by his father. After having made considerable progress in the art his father sent him to Italy, where he had himself derived such advantage from his studies. He remained some years at Rome, and appears to have attached himself to the works of Francesco Albano, whose charming style he has imitated without attending to his purity of design. In all his pictures the taste of his country is discernible; and although his colouring is excellent, and his pencil free and flowing, we have always to regret his want of taste, and his inattention to the correctness of contour. He generally painted cabinet pictures, although he sometimes attempted larger works, in which he was less successful.

BALESTRA, ANTONIO. This painter was born at Verona in 1666. It is not known under whom he first studied the art, but at the age of twenty-one he went to Venice, and became the scholar of Antonio Belucci. After passing a short time with this master he went to Bologna, where he remained some time, and afterwards visited Rome, where Carlo Maratti was then in high reputation. He attended the academy of that master, and became a very reputable artist, gained the prize at the academy of St. Luke in 1694, and was employed to paint several pictures for the churches and palaces at Rome. His style bears some resemblance to that of Carlo Maratti, and without being entitled to the character of a great painter, his works are held in considerable estimation. In the church of S. Ignazio at Bologna, is a picture by this master, representing the Virgin and Infant, with S. Ignatius and S. Stanislaus. He etched some plates from his own designs, in a free masterly style, which he sometimes marked with his name at length, and sometimes with the cipher **B**. We have by him:

The sketch of the Head of a Warrior.

Two Soldiers; one standing, and the other sitting down.

The Virgin Mary and Infant in the Clouds, with St. John; inscribed *Mater pulchræ dilectionis*;

Antonius Balestra, inv. et fec. 1702.

The Three Angels, with Abraham.

A Vignette, with Two Figures holding a Flag; *Verona fidelis.*

Portrait of an Architect, Michele St. Michele.

BALTEN, PETER. A Flemish painter, born at Antwerp in 1540. He painted landscapes, village festivals, and fairs, in the style of Peter Breughel. His small figures are correctly drawn and neatly touched, and his landscapes are like those of P. Breughel, views of Flanders, painted with great precision. He was received into the academy at Antwerp in 1579, and died in 1611, aged 71.

BALZER, JOHN. A German engraver, born at Kukus, in Bohemia, in 1738. He chiefly resided at Prague, where he carried on a considerable trade in prints. In conjunction with his brother, Matthew Balzer, he engraved and published several works; amongst which are the following:

A set of fifty plates of Landscapes, Battles, and Conversations; *after Norbert Grund*; an old German painter.

Two sets of Portraits of Artists and literary Characters of Moravia and Bohemia; published at Prague in 1773 and 1775.

The Portrait of Francis, Edmund Weirotter; 1791; fine.

BAMBINI, GIACOMO. This painter was a native of Ferrara, and a scholar of Domenico Mona. There are many of the works of this master in the churches and other public edifices in his native city. In the cathedral are three altar-pieces, representing the Annunciation, the Flight into Egypt, and the Conversion of St. Paul. A particular account of his other works will be found in the *Pitture, e Sculture de Ferrara*. He died in 1622.

BAMBINI, NICOLÒ. He was born at Venice in 1651, and first studied under Guilio Mazzoni at Venice; but afterwards went to Rome, where he became a scholar of Carlo Maratti. According to Lanzi, he was a correct and elegant designer, with a chaste and simple principle of colouring. Sometimes he designed in the taste of the Roman school, as in his picture of S. Stefano, painted soon after his return from Rome; and at others, he imitated the style of Cav^{re} Liberi, particularly in the beauty of his female heads. He had two sons, *Giovanni* and *Stefano Bambini*, who painted in the style of their father.

BAMBOCCIO. See PETER DE LAER.

BANCK, PETER VANDER. This engraver was of Flemish extraction, but was born at Paris in 1649. He was a scholar of Francis de Poilly, under whose instruction he became an eminent artist. About the year 1674 he came to England with Henry Gascar, the painter, and engraved many portraits of the most eminent persons of his time. His chief merit is his great neatness and the laboured finish of his execution. From his having engraved so many portraits interesting to the history of England, his works will always be esteemed, independent of their real merit as engravings. The following are his principal prints:

PORTRAITS.

Charles II.; *after Gascar*. 1675.

The same; *after the same*. 1677.

The Princess Anne.

The Princess Mary.

James II., large plate ; *after Kneller*.
 Mary, his Queen ; *after the same*.
 The same ; *after Wissing*.
 King William ; *after Kneller*.
 The same ; *after Wissing*.
 Queen Mary ; *after the same*.
 Prince George of Denmark.
 Archbishop Tillotson ; *after Mrs. Beale* ; the Face has been effaced, and re-engraved by R. White.
 Archbishop Tenison ; *after the same*. 1695.
 Thomas, Earl of Ossory.
 Alexander, Earl of Moray. 1686.
 George, Viscount Tarbatt. 1692.
 Sir William Temple ; *after Lely*. 1679.
 Thomas Lamplugh, Archbishop of York ; fine
 James, Duke of Monmouth.
 Richard, Lord Maitland. 1683.
 William, Lord Russell ; *after Kneller*.
 Lady Litchfield ; *after Verelst*.
 Sir George Mackenzie.
 Archibald, Earl of Argyle.
 Frederick, Duke of Schomberg.
 Robert, Earl of Yarmouth.
 Sir Thomas Brown, M. D.
 John, Earl of Strathnaver, or Earl of Sutherland.
 William, Duke of Queensberry.
 George, Lord Dartmouth.
 Sir Edmundbury Godfrey.
 Sir Thomas Allen ; large plate.
 James, Earl of Perth. 1683.
 John Smith, writing master ; *after Faithorne* ; fine.
 George Walker, who defended Londonderry.
 Thomas Dalziel, a Scotch General ; scarce.
 John Locke.
 Edmund Waller. Æt. 23.
 The same. Æt. 70.
 John Cotton Bruce ; large plate.

VARIOUS SUBJECTS.

The Virgin and Infant, with St. Elizabeth and St. John ; *after S. Bourdon*.
 Christ praying on the Mountain ; *after the same*.
 The Naval Triumph of Charles II. from the ceiling at Windsor, painted by *Verrio*, in two sheets.
 Mercury in the Air, bearing the portrait of Charles II. from the ceiling at Windsor ; *by the same*.

He also engraved a set of heads for *Kennet's History of England*, from the designs of *Lutterel*. He died in 1697, aged 48.

BANDIERA, BENEDETTO. According to Padre Orlandi, this painter was a native of Perugia, and from the resemblance of his works to those of Federigo Baroccio, it is

supposed he was a disciple of that master. He painted history, both in oil and in fresco, and his pictures were in considerable repute.

BANDINELLI, BACCIO. This artist was born at Florence, in 1497. He was a very distinguished sculptor; and though he was not so successful as a painter, he is yet entitled to our notice, from the greatness of his design, although he did not equally succeed as a colourist. He was extremely jealous of the fame of Michael Angelo, and was ambitious of excelling in both arts, in imitation of that great master. But it is seldom that human nature is endowed with the faculties of that illustrious artist; and it is probable that whatever merit Bandinelli possessed as a painter, was deprived of the tribute to which it might be entitled, by being brought into the lists against so gigantic an adversary. His principal works, as a painter, were the Murder of the Innocents, and the Martyrdom of St. Lawrence. He died in 1559, aged 62.

BANNERMAN, ALEXANDER. An English engraver, born at Cambridge, about the year 1730. He engraved several of the portraits for Lord Orford's *Anecdotes of Painting*, in England, and some plates for Boydell's collection, among which are:

Joseph interpreting Pharaoh's Dream; *after Spagnolet.*
The Death of St. Joseph; *after Velasquez.*
Children dancing; *after Le Nain.*

BAPTIST. See **MONNOYER.**

BAPTIST, J. See **GASPARS.**

BARA, OR BARRA, JOHN. An engraver, born in Holland, about the year 1572. He was in England in the year 1624, and published some plates, dated 1624 and 1627. In his style he appears to have imitated the works of the Sadelers, but he by no means arrived at their excellence. He made no use of the point, but worked entirely with the graver, in a stiff and laboured manner. We have the following prints by him:

PORTRAITS.

Christian II. Elector of Saxony; *J. Bara, fec. et exc.* 1605.
Prince Maurice of Nassau-Orange.
Joachim, Count of Ortenbourg.
Lodowick, Duke of Richmond and Lenox. 1624.

VARIOUS SUBJECTS.

Bust of a Man, with two figures representing Painting and Literature. Dated 1622.
A Landscape, with Phaëton demanding of Apollo the conduct of his Car; *J. Bara, inv. et sc.*
Four Landscapes, in three of them the History of Tobit, and in the other Christ and his Disciples going to Emaus.
A Landscape, with Susanna and the Elders; *Joh. Barra, fecit, Londini, 1627.*
A Landscape, with two Men carrying the Trunk of a Tree.
Susanna and the Elders; *H. Goltius, inv.; Barra, sc.* 1598; scarce.
Bathsheba bathing; after a painter whose initials are *G. W.*
The Parable of the Sower; *Ab. Bloemaert, inv.; Jo. Bara, sc.*
Herodias, with the Head of St. John; *after John van Aken*; inscribed *Quid mater mali, &c.*
Some grotesque Ornaments, from *Nicasius Rousseel*, marked *John Barra, sculp. Londini.*

BARABBINO, SIMONE. He was born near Genoa, about the year 1585, and was a distinguished scholar of Bernardo Castello. His extraordinary talent alarmed the jealousy of his instructor to such a degree, that he expelled him from his academy. He soon afterwards painted a picture of S. Diego, for the Nunziata del Guastato, which Soprani goes so far as to put on a level with his master. Not meeting with the encouragement he merited at Genoa, he established himself at Milan, where he received the tribute due to his ability, which his fellow citizens had denied him. One of the finest works of this painter is the dead Christ with the Virgin, S. Michele, and S. Andrea, in the church of S. Girolamo.

BARATTI, ANTONIO. An Italian designer and engraver, born at Florence, about the year 1727. He engraved several plates for a volume of prints, from the collection of pictures belonging to the Marquis Gerini, published at Florence, in 1759. He also engraved a portrait, John Bettini Cignarolli; *after Rosa*.

BARBALUNGA, ANTONIO RICCI, called. This painter was born at Messina, in 1600. He studied under Domenichino, at Rome, and was a successful follower of the admirable style of that master. He painted two pictures at Rome for the church of the Theatines, representing S. Geatano, and S. Andrea Avellino, which are worthy of the school of Zampieri.

BARBARELLI. See GIORGIONE.

BARBATELLI, BERNARDINO, called POCETTI. This painter was born at Florence, in 1542. He was a scholar of Michele Ridolfo del Ghirlandaio. He painted history, but was more employed in ornamental works of fruit and flowers, and sometimes animals, which he designed with great spirit. He was more successful in fresco than in oil painting, and executed some considerable works for the palaces at Florence, where he died, in 1612, aged 70.

BARBAULT. A painter and engraver, who resided at Rome, about the year 1760. As a painter he is little known, but according to Basan, he engraved a set of prints of the Antiquities of Rome, and a few etchings, amongst which is the Martyrdom of St. Peter; *after Peter Subleyras*.

BARBÉ. A Flemish engraver, born at Antwerp, about the year 1585. It is thought he was instructed in engraving in the school of the Wiericxes, from the great similarity in their style. He went to Italy, to improve himself in drawing, which may account for his being more correct in his design than many of his countrymen. On his return to Antwerp, he engraved several small and middle sized plates, in a very neat and agreeable manner. Vandyck painted the portrait of this artist, which is engraved by *Bolswert*.

SUBJECTS FROM HIS OWN DESIGNS.

The Annunciation; inscribed *Spiritus sanctus*.

The Nativity; inscribed *Peperit filium*.

The Virgin Mary and St. Joseph arriving at Bethlehem; inscribed *Et reclinavit eum, &c.*

The Virgin suckling the Infant Jesus in a Garland of Flowers; inscribed *Beatus venter, &c.*

Christ on the Mount of Olives; *In diebus, &c.*

Christ and the Disciples at Emaus; *Et aperti sunt, &c.*

The Crucifixion; *Prohe fili, &c.*

St. Ignatius kneeling before an Altar.

Four Emblematical Subjects of the Christian Virtues.

AFTER VARIOUS MASTERS.

The Repose in Egypt; St. Joseph presenting an Apple to the Infant; *after J. B. Paggi.*

The Holy Family, with the Infant Jesus embracing St. Joseph; *after Rubens; fine and scarce* before the name of Rubens.

Twenty-six plates of the Life and Miracles of Father Gabriel Maria, founder of the Annunciades; entitled *Theatrum vitam, virtutes, &c.* with his Portrait; *after Ab. van Diepenbeck.*

The Virgin seated on a Throne, holding the Infant, with a Bird; *after Franciscus Franck.*

BARBIANI, GIOVANNI BATISTA. He was a native of Ravenna, and flourished about the year 1635. It is not said under whom he studied, but from his manner it is probable that he was a scholar of Bartolomeo Cesi. He distinguished himself by several public pictures at Bologna. His most reputable works in oil are his two pictures of S. Andrea and S. Guiseppe, at the Franciscans; and his S. Agata, in the church of that name. His best work in fresco is the Assumption of the Virgin, in the dome of the chapel of our Lady del Sudore at Ravenna, which Lanzi says may be looked at with pleasure, even after seeing the Cupola, by Guido, in that city.

BARBIERE, DOMENICO DEL. This painter and engraver was born at Florence, about the year 1506. He was a disciple of Il Rosso, and accompanied that master to France, when he was invited by Francis I. to ornament the palaces of Fontainebleau and Meudon, in which works he was much aided by Domenico del Barbieri. He was also employed after the death of Primaticcio to execute some fresco paintings, after the designs of that master. His merit as an engraver is not very considerable. His plates are sometimes executed entirely with the graver, in a stiff and clumsy style; and his etchings are not more deserving of commendation. They are however valued from their scarcity, and find their place in the port-folios of the curious. This engraver has been sometimes confounded with another artist, called Dominique Barriere, from some resemblance in their names; but the style of the latter is so different from that of Barbieri, that the mistake will easily be discovered. He sometimes signed his plates with his name, "*Domenico del Barbieri Fiorentino,*" and often marked them with the cypher **B** and sometimes D. F. We have the following prints by him:

An Angel standing on a Globe, holding two Trumpets; inscribed *Domenico del Barbieri Fiorentino.*

The Repose in Egypt, with some Angels; marked *D. F.*

The Stoning of Stephen; *Domenico Fiorentino.*

Christ taken down from the Cross; *after Salviati,* without the name of the painter marked with his cypher.

Amphiara raising a Storm against Æneas; *after Primaticcio,* without the name of the painter; inscribed *Amphirao.*

Venus, Mars, and Cupid; *after il Rosso;* marked *D. F.*

A Banquet; *after Primaticcio;* signed *Dom. Fiorentino.*

BARBIERI, GIOV. FRANCESCO. See GUERCINO.

BARBIERI, PAOLO ANTONIO. This painter was the brother of Gio. Francesco Barbieri, called Guercino. He was born at Cento, a village near Bologna, in 1596. The subjects of his pictures are flowers, fruit, and game. He particularly excelled in painting fish, which are represented by him with astonishing fidelity. He died in 1640, aged 44.

BARBIERI, FRANCESCO, called DA LEGNANO. This painter was born in a fortress called Legnano, in the vicinity of Brescia, in 1623. He was first intended for the profession of arms, but having discovered a great desire of becoming a painter, he was placed under Bernardino Gandini. He did not long continue with that master, but became a scholar of Pietro Ricchi, who had studied under Guido Reni. Under this painter he became a very reputable artist. He painted history and landscapes, both in oil and in fresco; and in all his works shewed a ready invention, and a wonderful facility of operation. He died at Verona, according to Orlandi, in 1698, aged 75.

BARBIERI, LUCA. According to Malvasia, this painter was a native of Bologna, and a scholar of Alessandro Tiarini. He painted architectural views and landscapes; and in conjunction with Francesco Carbone, (who painted the figures) executed some considerable works for the palaces and public edifices at Bologna.

BARCA, DON VICENTE CALDERON DE LA. A modern Spanish painter, born at Guadalupe, in 1762. He was a scholar of Don Francisco Goya, and distinguished himself as a painter of history and portraits, particularly the latter, in which he excelled. His best historical picture is the Birth of St. Norbert, in one of the colleges at Avila. He died in 1794, aged 32.

BARCO, ALONSO DEL. A Spanish landscape painter, born at Madrid, in 1645. He was a scholar of Antonilez, and according to Palomino Velasco, painted landscapes with great reputation, many of which were in the palaces and private collections at Madrid, where he died, in 1685, aged 40.

BARDWELL, THOMAS. An English portrait painter, who died about the year 1773. He painted some portraits of the principal characters of his time, and published a book entitled, "*The Practice of Painting and Perspective made easy.*"

BARENTSEN, DIRCK. This painter was born at Amsterdam, in 1534. He was the son of an artist of little celebrity, who taught him the rudiments of design. When he was twenty-one years of age, he went to Italy, and visited Venice, where he had the good fortune to be admitted into the school of Titian, who conceived for him a particular regard, and bestowed on him many marks of friendship. After passing seven years under that great master, he returned to Holland, and met with great success as a portrait painter; and was also employed in some works for the churches. The style he had acquired by a minute study of the works of Titian, was peculiarly favourable to him in his portraits, and in that branch of the art he was reputed the ablest artist of his country, at the time in which he lived. One of his principal historical works, was an altar piece he painted for the great church at Amsterdam, representing the Fall of Lucifer. This pic-

ture was destroyed during the religious troubles of his country. According to Van Mander, he died in 1592, aged 58.

BARGAS, A. F. A Flemish designer and engraver, who lived at the beginning of the last century. He etched a set of six landscapes, from his own designs. *A. F. Bargas inv. et fec.* and a set of four landscapes, *after Peter Bout*, which are sometimes with the name of *Bargas*, and sometimes without it. Mr. Strutt supposes there were two engravers of this name, one M. Bargas, and the other A. F. Bargas; but he has been led into the mistake by supposing the M. Bargas, in Basan, was meant as his christian name, whereas it is merely the initial of Monsieur, often used by Basan.

BARGONE, GIACOMO. This painter was a native of Genoa, and studied under Andrea and Ottavio Semini. He became one of the most promising artists of his country. His drawing was remarkably correct, his execution free and prompt, and the contour of his figures was extremely graceful. The possession of such talents excited the jealousy of a contemporary artist, Lazzaro Calvi, who, as Soprani relates, after inviting him to a repast, mixed a stupifying drug in a goblet of wine, from the effects of which this unfortunate victim never recovered, but thus perished in the prime of life.

BARKER, SAMUEL. An English flower painter, born about the year 1700. He was a scholar of John Vanderbank, but he painted in the style of John Baptist Monnoyer. He died young, in 1727.

BARLOW, FRANCIS. An English painter and engraver, born in Lincolnshire, about the year 1626, and was the pupil of Shepherd, an indifferent portrait painter. He excelled in representing animals, birds, fish, &c. which he designed with great accuracy; and if his colour and touch had been equal to his drawing, he would have ranked amongst the most eminent painters of those subjects. The landscapes he introduced into his pictures are very pleasing. Hollar engraved a set of thirteen plates, after his designs, entitled, "*Several ways of hunting, hawking, and fishing, invented by Francis Barlow, engraved by W. Hollar, 1671.*" These will establish his claim to accuracy in drawing. Part of the plates for Edward Benlow's divine poems, called "*Theophila*," published in 1652, were engraved by Barlow. He published a translation of *Æsop's Fables*, in 1665, with 110 plates, etched from his own designs. There is a print by him representing an eagle in the air, with a cat in his talons, from a circumstance he witnessed in Scotland. He frequently signed his plates F. B. sometimes inclosed in a circle.

BARNUEVO, DON SEBASTIAN DE HERRERA. A Spanish painter, sculptor, and architect, born at Madrid, according to Palomino Velasco in 1611. He was the son of Antonio Herrera, a sculptor, who instructed him in his art, but his genius leading him also to painting, he was placed under the tuition of Alonso Cano, and distinguished himself as a very reputable artist, in painting, sculpture, and architecture. There are many of his works in the churches and convents at Madrid, amongst which, his principal productions as a painter, are, the Beatification of St. Augustine, in the great chapel of the Augustine Recolets, and the Nativity, in the church of St. Geronymo. He died at Madrid, in 1671, aged 60.

BARROCCIO, FEDERIGO. This admired painter was born at Urbino, in 1528. He was the son of Ambrogio Baroccio, a sculptor of some eminence, and was placed under the instruction of Batista Venetiano, with whom he studied, until he had reached his twentieth year, when he visited Rome. He was favoured with the protection of the Cardinal della Rovere, who received him into his palace, where he painted some pictures in fresco, and the portrait of his patron. After passing four years at Rome, he returned to his native city, where his first work was a picture of St. Margaret, painted for the Confraternity of the Holy Sacrament. This performance gained him great celebrity; and he was invited by Pope Pius IV. to assist in the ornaments in the Belvedere palace, where he painted the Virgin Mary and infant Saviour, with several saints, and a ceiling in fresco, representing the Annunciation. Having finished these, and other works, he returned to Urbino, where he painted a fine picture for the cathedral of St. Lorenzo, at Perugia, of the taking down from the cross. He again visited Rome, during the pontificate of Gregory XIII. when he painted two admirable pictures for the Chiesa Nuova, representing the Visitation of the Virgin Mary to Elizabeth, and the Presentation in the Temple, which are considered his best productions, and for the Chiesa della Minerva, a fine picture of the Last Supper. In the works of Barroccio, we admire an elegant taste, and there is great amenity and harmony in his colouring. He seems to have adopted the manner of Coreggio, as the model of his imitation; and although he has succeeded in giving a graceful air to his figures, his style must be allowed to partake of something approaching to affectation, and can never be put in competition with the beautiful and touching simplicity of that inimitable painter. We are indebted to Barroccio for some engravings, which, although not very commendable for the delicacy of their execution, possess the higher qualifications of correctness of design, and beauty of expression. He has left us the following plates:

The Virgin holding the Infant Saviour; a small plate, of which the lower part is left unfinished.

The Virgin in the Clouds, with the Infant Jesus; marked F. B. V. F.

The Annunciation; on the left of the print a Cat sleeping; fine.

St. Francis receiving the Stigmata.

The Virgin and our Saviour appearing to St. Francis; a large plate, arched. This is his principal plate.

He died at Urbino, in 1612, aged 84.

BARON, JOHN, or BARONIUS. A French engraver, who is sometimes called Tolosano, from his having been born at Toulouse, in 1631. He resided the greater part of his life at Rome, where he engraved several plates of historical subjects and portraits. They are executed entirely with the graver in a neat, but dry manner, and are not very well drawn. The following are his best works:

PORTRAITS.

John de Planter et de la Pause, Bishop of Loudun.

The Cardinal Aquaviva.

Leonardo Alberti, architect.

Vito de Bramante, architect.

Giovanni Francesco Rustici, sculptor.

Marc Antonio Raimondi, engraver.

Raffaello d'Urbino.

Leonardo da Vinci.

SUBJECTS AFTER VARIOUS MASTERS.

The Stoning of Stephen; *after Nicolo dell Abate.*
 The Martyrdom of St. Andrew; *after the same.*
 St. Peter and St. Paul in the Clouds; *after Ann. Caracci.*
 The Virgin in Adoration; *after Guido Reni.*
 The Virgin; a small plate; *after Bernini.*
 St. Romualdo, and Monks, *after Andrea Sacchi.*
 The Plague; *after N. Poussin.*

BARON, BERNARD. An eminent French engraver, born at Paris, about the year 1700. He was instructed in engraving by Nicholas Henry Tardieu, whose style he followed. He engraved several plates for the Crozat collection, and afterwards came to England, where he resided the remainder of his life, and died in London, in 1762. His plates are executed in a coarse manner, but are not without considerable merit. The following are his principal works:

PORTRAITS.

King Charles I. on Horseback, with the Duke d'Epemon; *after Vandyck.* 1741.
 Charles I. and Queen, with the two Children; *after the same.*
 The Nassau Family; *after Earl Cowper's picture; by the same.*
 The Pembroke Family; *after the picture at Wilton; by the same.*
 Henry VIII. granting the Charter to the Surgeons Company; *after Holbein.*
 The Family of Vandyck; *after the Earl of Pembroke's picture.*
 Robert, Earl of Carnarvon, *after Vandyck;* in the same collection.
 Anna Sophia, Countess of Carnarvon; *after the same; ibid.*
 George, Prince of Wales, on Horseback; *after Adolph.*
 Cornelius Tromp, Vice-Admiral of Holland; *after J. Vanderbank.*
 Doctor Mead; *after A. Ramsay.*
 The Lord Chancellor Hardwick; *after the same.*
 The Chief Justice Reve; *after J. Amiconi.*
 The Cornaro Family; *after Titian;* the picture is in Northumberland House.
 Dr. Benjamin Hoadly, Bishop of Winchester; *after Hogarth.* 1743.

SUBJECTS AFTER VARIOUS MASTERS.

Nine plates of the Life of Achilles, with the titles; *after Rubens;* dedicated to Dr. Mead.
 Belisarius; incorrectly called *after Vandyck.*
 Charles I. escaping from Hampton Court; *after J. d'Angelis.*
 Jupiter and Antiope; *after Titian;* for the Crozat collection. This is considered his best performance.
 Pan and Syrinx; *after Nic. Bertin.*
 The Card Players; *after D. Teniers.*
 The Temptation of St. Anthony; *after the same.*
 The Italian Comedians; *after Watteau.*
 The Companion; *after the same.*
 The Two Cousins; *after the same.*
 Soldiers plundering a Village; *after the same.*
 The Peasants revenged; *after the same.*
 St. Cecilia; *after Carlo Dolci.*
 Moses exposed on the Nile; *after le Sueur.*

BARRAS, SEBASTIAN. An engraver, born at Aix, in Provence, in 1680. According to M. Heineken, the first edition of the collection of *Boyer d'Aiguilles* contained twenty-two plates, in mezzotinto, scraped by this master, and they were replaced in the second edition by plates engraved by *Coelemans*. These are very scarce. There is a portrait of Lazarus Maharkysus, a physician of Antwerp; marked *Ant. van Dyck, pinx. S. Barras, sc.*

BARRET, GEORGE. An eminent painter of landscapes, was born at Dublin, in 1728, and received his first education in the art in the drawing academy of Mr. West, in that city. Having been introduced by his protector, Mr. Burke, to the patronage of the Earl of Powerscourt, he passed great part of his youth in studying and designing the charming scenery around Powerscourt Park; and he soon after gained the premium offered by the Dublin society for the best landscape. Mr. Barrett came to England in 1762, and two years afterwards gained the fifty pounds premium given by the Society for the Encouragement of Arts, &c. He had the merit of greatly contributing to the establishment of the Royal Academy, of which he was one of the earliest members. He was a chaste and faithful delineator of English landscape, which he viewed with the eye of an artist, and selected with the feeling of a man of taste. His colouring is excellent, and there is a freshness and dewy brightness in his verdure, which is only to be met with in English scenery, and which he has perfectly represented. The landscapes of this estimable artist are to be found in several of the collections of the nobility; but the principal works of Mr. Barrett are in the possession of the Dukes of Portland and Buccleugh, and the great room at Mr. Lock's, at Norbury Park, a performance which will ever rank among the most celebrated productions of the art. He died at Paddington in 1784, aged 54. We have a few spirited and picturesque etchings by him as follow:

- A View of the Dargles near Dublin.
- A set of six Views of Cottages near London.
- A large Landscape, with Cottages.
- A View of Hawarden Castle; dated 1773.

BARRI, GIACOMO. A Venitian painter and engraver, who flourished about the year 1650. He etched some plates from his own designs, and in 1651 published a book of some reputation, entitled *Viaggio Pittoresco d'Italia*. There is a slight free etching by him of the Nativity, after *Paolo Veronese*.

BARRIERE, DOMINIQUE. An ingenious French engraver, born at Marseilles about the year 1622. His principal residence was at Rome, where he engraved a considerable number of plates, in a very agreeable style, after Claude and other landscape painters, as well as other subjects. They are neatly etched in the manner of Stephen della Bella. He sometimes signed his plates with his name, *Dominicus Barriere Massiliensis*, and sometimes with the cipher **B**, which is the mark used by Domenico del Barbieri, which has frequently occasioned mistakes, although their styles are extremely different. Among others we have the following by him:

- Portrait of John de la Valette; marked D. B.; scarce.
- A set of six Landscapes; *Rossi, exc.*
- A set of twelve Landscapes; dedicated to *Lelio Orsini*. 1651.
- Seven Views of the Villa Aldobrandini, 1649; *Dominicus Barriere Massiliensis*.

A Landscape, with the Zodiac; inscribed *Vim profert ubi, &c.*

A View of Frascati.

Pontana maggiore nel Giardino di Tivoli, with his cipher.

Eighty-four Views and Statues of the Villa Pamphili; *Rossi, exc.*

Four; entitled *Catafalco e aparato nella chiesa, &c.*

Sepulchral Monument of N. L. Plumbini; *Dominicus Barriere Gallus, in. ex. del. et scul.*

Hercules, after a basso relievo in the Medicean Garden.

A large plate; entitled *Circum Urbis Agonalibus, &c.*, with many Figures, 1650; *Dominicus Barriere, Mass. del. et scul.*

Several plates of the History of Apollo; *after the pictures by Domenichino and Viola.*

There are several other prints by this artist.

BARROSO, MIGUEL. A Spanish painter, born at Consuegra in 1538. According to Palomino, he was a scholar of Gaspar Becerra, and distinguished himself as an architect, as well as a painter. He was employed by Philip II. in the Escorial, where he painted, in the principal cloister, the Resurrection, Christ appearing to the Apostles, the Descent of the Holy Ghost, and St. Paul preaching. His compositions are copious, and his design correct, with great intelligence of light and shadow. He died at Madrid in 1590, aged 52.

BARRY, JAMES. This eminent artist of the British school was born at Cork in 1741. He was the son of a ship-master who traded from Cork to England, and was intended by his father to succeed him in that calling, but his decided inclination for drawing induced his parents to permit him to follow the bent of his genius; and he was educated at the academy of Mr. West at Dublin, where, at the age of twenty-two, he gained the premium for the best historical work, by his picture of St. Patrick's Arrival on the Coast of Cashel. His merit procured him the patronage of Mr. Burke, by whose kindness he was enabled to travel, and to visit Italy, where he remained four years. During his residence abroad he was made a member of the Clementine Academy at Bologna, on which occasion he painted for his picture of reception, Philoctetes in the Isle of Lemnos. He returned to England in 1770, and the year afterwards exhibited with the Royal Academy, his picture of Adam and Eve, and the following year produced his Venus Anadyomene, a picture which received the meed of general admiration, and has been favoured with the *liberal* denomination of *the least ill executed production of his life*. Whatever may have been the singularities or infirmities of Mr. Barry, it is to be wished that the art of painting may never be more degraded by the productions of eccentric absurdity than it has been by this original and daring artist. In 1775, he published an inquiry into the real and imaginary obstruction to the acquisition of arts in England, in answer to the conceited and bigotted criticism of the Abbé Winkelman, who has taken upon him to assert that the English, (that nation which has produced a Newton, a Shakspeare, and a Milton), are incapable of attaining any great excellence in the art, from *their natural deficiency of genius*, and *the unfavourable temperature of their climate*; an absurdity, which the actual state of painting in England, and the distinguished rank our present excellent artists hold over those of every other nation in Europe, has rendered futile and contemptible. He soon afterwards made his proposal to the Society for the Encouragement of Arts, Manufactures, and Commerce, to paint, gratuitously, a series of pictures, allegorically illustrating the culture and progress of human knowledge, which now decorate the great room of the Society. This immense work he accomplished, without assistance, in the short space

of three years, and it is sufficient to prove the capacious stretch of his mind, and the abundance of his invention. In 1777, Mr. Barry was made a Royal Academician, and on the death of Mr. Penny, in 1782, he was elected Professor of Painting. It is to be regretted that this artist's undoubted genius, and loftiness of mind, were accompanied by a fiery and turbulent nature, which frequently hurried him into the most imprudent and outrageous intemperance of conduct. This unfortunate disposition produced many unpleasant dissensions with his co-academicians, particularly with the late lamented and estimable President, and finally occasioned his expulsion from the Academy in 1792. The principal works of Mr. Barry were his pictures in the Adelphi, his Venus before mentioned, his Pandora, and a picture of King Lear for the Shakspeare Gallery. He has engraved many of his works, which may be regarded as the productions of a painter, inattentive to that beauty and delicacy of execution which are looked for in the productions of a professional engraver. He died in 1806, aged 65.

BARTOLET. See BART^r FLAMEEL.

BARTOLI, PIETRO SANTE. This artist is sometimes called il Perugino, from his having been born at Perugia, about the year 1635. In the early part of his life he practised painting, but abandoned it, to devote himself entirely to engraving, in which he greatly distinguished himself, not only by the merit of his plates in point of execution, but by the number and variety of the works he has left us. His plates are chiefly etched, and his point is extremely free and masterly. He sometimes marked his works with the initials of his name, with an *F.* for *fecit*, as *P. B. F.* and more frequently with an abbreviation of his name, as *Petr. Ss. Bart., sc. Romæ.* The number of his prints is very considerable, of which the following list comprises his principal plates :

VARIOUS ANTIQUITIES.

Admiranda Romanorum Antiquitatum ac veteris Sculpturæ Vestigia ; eighty-three plates.

Romanæ magnitudinis Monumenta ; one hundred and thirty-eight plates.

Veteres arcus Augustorum triumphis insignes ; fifty-two plates.

Colonna di Marco Aurelio, &c., the Antonine Column; seventy-eight plates.

Colonna Trajana, di Alfonso Ciacconi ; one hundred and twenty-eight plates.

Sepolcri antichi Romani ed Etruschi trovati in Roma ; one hundred and twenty-three.

The Aqueduct that brings the Water from Civita Vecchia ; four large plates.

The Sepulchral Urn, in the Court of the Capitol.

The Antique Painting, called the Noce Aldrobandini ; two sheets.

Le Pitture antiche delle grotte de Roma, &c. ; assisted by F. Bartoli ; ninety-four plates, 1680 and 1706.

Le antiche Lucerne sepolchrati in Roma, 1691 and 1704 ; one hundred and nineteen plates.

Antiquissimi Virgiliani Codicis fragmenta et picturæ.

SETS OF PRINTS AFTER VARIOUS MASTERS.

A set of friezes, subjects from the Bible ; after *Raffaelle* ; twelve plates.

Another set of friezes from the same ; after *the same* ; fifteen plates.

Another set of friezes ; after *the same* ; inscribed *Leonis X., &c.* ; fifteen plates.

A set of ornaments and figures ; after *the same* ; inscribed *Parerga atque ornamenta in Vaticanis, &c.* ; forty-three plates.

Four—Of Jupiter, Mars, Mercury, and Diana.

A set of friezes; *after Giulio Romano.*

Jupiter fulminating the Giants; *after the same*; nine plates.

A set of several plates of the Life of St. Peter; *after Lanfranco.*

SINGLE PRINTS AFTER VARIOUS MASTERS.

The Adoration of the Magi; *after Raffaele*; in three sheets.

Jupiter nursed by Amalthea; *after Giulio Romano.*

Hylas carried off by Nymphs; *after the same.*

Sophonisba before Massinissa; *after the same.*

The Continnence of Scipio; *after the same.*

St. John preceding Christ in the Wilderness; *after P. F. Mola.*

The Birth of the Virgin; *after Albano.*

The Marriage of the Virgin; *after Nicolo Berretoni.*

Daniel in the Lion's Den; *after P. da Cortona.*

The Virgin and infant Christ in the Clouds, with Saints; *after L. Caracci.*

The Family of Coriolanus at his Feet; *after Ann. Caracci.*

St. Charles Borromeo led by an Angel; *after the same.*

SUBJECTS FROM HIS OWN DESIGNS.

St. Stephen, with the Crown of Martyrdom.

St. Bernard enchaining the Devil.

Theatre erected in St. Peter's for the Canonization of two Saints.

The sepulchral Monument of Pope Urban VIII.; *Petr. Sanct. Bartol., del. et. scul.*

An ancient Mausoleum; *after a design by P. da Cortona.*

BARTOLOMEO. See BREEMBERG.

BARTOLOMEO, FRA. See PORTA.

BARTOLOZZI, FRANCESCO. This ingenious and celebrated designer and engraver was born at Florence in 1730. He was instructed in drawing by Hugfort Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Ricci, F. Zuccarelli, and others, engraved whilst he was in the employment of Wagner. But the theatre destined for the display of his talents was England, where he arrived in 1764. Few artists have reached so distinguished a rank in their profession as M. Bartolozzi, and that, in every species of engraving. His etchings, in imitation of the drawings of the most eminent painters, represent admirably the fire and spirit of the originals, and he was not less successful in the exquisitely finished plates he has produced in the various styles he practised. Indefatigable in the exercise of his art, M. Bartolozzi has left us a prodigious number of plates, and the only embarrassment we experience, is in selecting as copious a list of his works as our limits will permit, without omitting many objects truly worthy of notice.

PLATES WITHOUT THE NAME OF THE PAINTER, SOME FROM HIS OWN DESIGNS.

Abraham and the Angels; an etching.

The Miracle of the Manna; the same.

Job abandoned by his Friends.

Charity, an oval; inscribed *Ipse fecit*.

The Origin of Painting. 1787.

The Virgin and Infant; circular.

PLATES AFTER VARIOUS MASTERS.

St. Francis of Sales triumphing over Heresy; *after Amiconi*.

Rebecca hiding the Idols of her Father; *after P. Cortona*.

Laocoon attacked by the Serpents; *after the same*.

St. Luke painting the portrait of the Virgin; *after Cantarini*.

The Bust of Michael Angelo.

The Portrait of Annibale Caracci; *after a drawing by himself*.

Roland and Olimpia; *after An. Caracci*.

Clytie; circular; *after the same*.

The Adulteress before Christ; *after Agost° Caracci*.

Prometheus devoured by the Vulture; *after M. Angelo*.

The Parting of Achilles and Chriseis; *after Cipriani*.

Hector taking leave of Andromache; *after the same*.

Chriseis restored to her Father; *after the same*.

The Death of Dido; *after the same*.

Jupiter and Juno on Mount Ida; *after the same*.

Venus presenting the Cestus to Juno; *after the same*.

Venus attired by the Graces; *after the same*.

Tancred and Herminia; *after the same*.

Tancred and Clorinda; *after the same*.

Shakspeare crowned by Immortality; *after the same*.

The Virgin and Infant; *after Carlo Dolci*.

Socrates in Prison; *after Angelica Kauffman*.

Penelope lamenting Ulysses; *after the same*.

Telemachus and Mentor in the Isle of Calipso; *after the same*.

Paulus Emilius educating his Children; *after the same*.

Coriolanus appeased by his Family; *after the same*.

The Interview of Edgar and Elfrida after her Marriage with Athelwold; *after the same*. This plate was begun by the unfortunate *Mr. Ryland*, and was finished by *M. Bartolozzi* for the benefit of his widow.

King John ratifying Magna Charta; *after Mortimer*; the companion engraved under the same circumstances.

The Portrait of Carlo Cignani; *after C. Maratti*.

The Portrait of Pietro da Cortona; *after the same*.

Cornelia, Mother of the Gracchi; *after Mr. West*.

Mary, Queen of Scots, and her Son; *after Zuccherò*.

A collection of Gems, designed by various artists, engraved by *Bartolozzi*.

A set of eight subjects; *after Ben. Castiglione*.

A set of thirteen plates from the paintings by *Domenichino*; in the cloister of Grotta Ferrata.

Twenty-three plates, making a part of eighty-one, from drawings by *Guercino*; in the King's collection.

A set of Portraits of illustrious Persons of the time of Henry VIII.; *after drawings by Holbein*.

Two Portraits of Henry and Charles Brandon, sons of the Duke of Suffolk; after two miniatures by *Holbein*, executed in colours; very fine.

A set of six plates; after original drawings by the *Caracci*; in the King's collection, in imitation of the drawings.

A large plate of the Death of Lord Chatham; *after Mr. Copley*.

BARTSCH, ADAM. A modern German engraver, born at Vienna in 1757. He is keeper of the imperial collection of prints, and has engraved several plates, some of which are after his own designs. Among them are some etchings.

PORTRAITS.

Adam Bartsch.
 John Christian Brand, painter.
 A young Lady in a Nightcap, 1785.
 Michael Wolgemut, painter.
 Antonio Allegri, *Coreggio*; after *Carlo Maratti*.
 Madame Tscida.
 A Girl reading by Candlelight, said to be after *Guido*.
 The Marriage of Alexander and Roxana; after *Parmegiano*.
 A set of thirty-nine plates, in imitation of the drawings of several masters, in the Imperial collection.
 Twelve studies of Animals; after *J. H. Roos*; four on each plate.
 A Traveller passing a Forest, with a Boy holding a Lantern; engraved in the manner of *Rembrandt*.
 The Obsequies of Publius Decius Mus, large plate; after *Rubens*.

BARY, HENRY. An eminent Dutch engraver, born about the year 1626. He appears from his style to have been either a scholar of Cornelius Vischer, or to have formed himself on his manner. We have several plates by him of portraits and various subjects, executed very neatly with the graver, which have great merit, although by no means equal to the works of Vischer. He generally marked his plates with his name, H. Bary, and sometimes H. B. By him we have the following:

PORTRAITS.

Dirk and Walther Crabeth, glass-painters.
 Adrian Heerebord. 1659.
 Hieronimus van Bivernink.
 Desiderius Erasmus.
 William Joseph Baron of Gent, admiral of Holland.
 Rombout Hagerbeets.
 Anitius Manlius Severinus Boetius.
 Jacobus Taurinus.
 Count John de Waldstein.
 The Duchess de la Valiere; marked *H. B., fec.*
 The above are without the name of the painter.
 Hugo Grotius; after *M. Mirevelt*.
 Cornelius Ketel, painter; *se ipse, pinx.* 1659.
 Jacob Backer, painter; *G. Terburg, pinx*; oval.
 John Schellhammer, pastor; *Escopius, del.*
 John Zas, pastor; *Chr. Pierson, pinx.*
 Jacob Batilier, Predicant; *Westerbaem, pinx.*
 Arnold Gesteramus, Predicant; *Westerbaem, pinx.*
 Michael Ruyter, admiral; after *F. Bol*.
 Admiral Vlugh; after *B. Vander Helst*.
 Leo Aitzema, historian; after *John de Baan*.
 George de Mey, theologian; after *C. van Diemen*.

SUBJECTS AFTER VARIOUS MASTERS, AND AFTER HIS DESIGNS.

Neptune, emblematical; *H. Bary, fec.*

Allegorical title for the work of *Leo van Aitzema*; *H. Bary, fec.*

A Mother suckling her Child, without the name of the painter.

Two Drolleries; *after Brower*; *H. Bary, fec.*, without the name of the painter.

A Peasant Family; *after Peter Aertsen*; *Hendrich Bary, sc.*

Summer and Autumn, in one plate, represented by two Children, one holding a handful of Corn;
after Vandyck.

A young Woman leaning on a Table sleeping, and a young Man laughing; *after the same.*

A young Lady sitting at a Table, with a Hat and Feathers; *after Terburg.*

BAS, OR BASSE, MARTIN. A Dutch engraver, who flourished about the year 1600. From the style of his plates, it is very probable that he was brought up in the school of the Wierixes, his engravings are evidently in imitation of their manner. He was chiefly employed in portraits. We have by him the portrait of Edmund Genungs, Jesuit, prefixed to his *Memoirs*, published 1591. The portrait of *Philip Bosqueri*, marked *Mart Basse*, and a small frontispiece of St. Peter and St. Paul, dated 1622.

BAS, JAMES PHILIP LE. A celebrated French engraver, who has left a considerable number of plates, executed in an excellent manner. He was born at Paris in 1708, was instructed in the art of engraving by N. Tardieu, and was one of the most ingenious artists of his time. He excelled in landscapes and small figures, which he touched with infinite spirit and neatness. He availed himself much of the freedom and facility of etching, which he harmonized in an admirable manner with the graver and dry point. The popularity of his works procured him a number of scholars, whose talents were employed in advancing the plates which he afterwards finished and published with his name. He is however entitled to an honourable rank among the ingenious artists of his country. The number of his plates is very extensive; the following are his most esteemed works:

The Portrait of Robert de Lorraine, sculptor; engraved for his reception into the Academy in 1741.

The Portrait of P. J. Cazes, painter; *the same.* 1741.

Four—Of the Times of the Day; *after Berghem.*

The Embarkation; *after the same.*

The Environs of Groninguen; *after Ruysdael.*

The Environs of Guelder; *after the same.*

David Teniers and his Family; *after Teniers*; fine.

The Works of Mercy; *after the same*; ditto.

The Prodigal Son; *after the same*; ditto.

A Large Flemish Festival, with Teniers and his Family; ditto.

The last four prints are of a superior execution, and are among his best works. His prints after Teniers are more than an hundred, and he appears to have copied that master with uncommon success.

The Italian Chase; *after Wowermans.*

The Milk-pot; *after the same.*

The Boar-hunt; *after the same.*

Four large Huntings; *after Van Falens*; fine.

The Port of Messina; *after Claude Lorraine*; fine.

An Italian Landscape; *after the same*; fine.

An Italian Sea-port; *after Vernet.*

Fishermen going out; *after the same.*

Thirteen of the Ports of France; *after Vernet*, the etchings are by Cochin.

BASAITI, MARCO. This painter was a native of the Frioul, born of Greek parents, and flourished about the year 1510. He was a competitor of Giovanni Bellini, and if he did not equal that master in every respect, there are some in which he surpassed him. He was happier in his compositions, and understood better how to unite his grounds with his figures. In the Chiesa di S. Giobbe, at Venice, is a fine picture of Christ praying in the Garden, painted in 1510; but, according to Ridolfi, his principal work is at the Certosa, representing the Vocation of St. Peter and St. Andrew to the Apostleship. At Sesto, is a taking down from the Cross, which is favourably mentioned by Lanzi.

BASAN, FRANCIS. A French engraver, born at Paris in 1723. He was a pupil of Stephen Fessard and John Daule. He was principally occupied as a printseller, and published a *Dictionnaire des Graveurs* in 1767. He engraved the following plates:

Louis XV. with Diogenes; *after Le Moine.*

Cardinal Prince de Rohan.

Christophe Lemenu de St. Philibert; *after Le Fevre.*

Carle Vanloo.

An Ecce Homo; *after Caravaggio.*

St. Maurice; *after L. Giordano.*

Bacchus and Ariadne; *after the same.*

Christ breaking the Bread; *after Carlo Dolci.*

The Card Players; *after Teniers.*

An Incantation; *after the same.*

The Gothic Songster; *after A. Both.*

The Female Gardener; *after Frasc. Mieris.*

He also engraved several copies after the scarce prints of Rembrandt.

BASILI, PIER ANGIOLO. This painter was a native of Gubbio, born about the year 1550. He was first a scholar of Felice Damiani, but afterwards studied under Christofano Roncalli; whose manner he followed, though in a more delicate style. His fresco paintings in the cloister of S. Ubaldo are much esteemed; and in the church of S. Mazziale is a picture in oil, of our Saviour preaching, with a great number of figures. He died in 1604, aged about 50.

BASIRE, JAMES. An engraver, born in London in 1740; little is known of the circumstances of his life. He engraved the following plates:

Captain Cook; *after Hodges; J. Basire, sc. 1777.*

Lady Stanhope, as the Fair Penitent; *after B. Wilson. 1772.*

Lord Camden; *after Reynolds.*

Orestes and Pylades before Iphigenia; *after West.*

The Field of the Golden Cloth, or the Interview between Henry VIII. and Francis I., after the picture at Windsor, engraved in 1774. The largest print that has been engraved on one plate, about twenty-seven inches by forty-seven inches.

BASSAN, OR BASSANO. See PONTE.

BASSANO, CESARE. A painter and engraver, born at Milan about the year 1584. We have no account of his works as a painter, but he engraved the following plates :

The Portrait of Gaspar Assellius ; *Bassanus, fec.*

A Funeral Frontispiece of Fran^{co} Piccolomini ; same mark.

The Nativity ; no mark.

BASSEPORTE, FRANCES MAGDALEN. An ingenious French lady, who distinguished herself by painting subjects of natural history in water colours. She also engraved some plates for the Crozat Collection and others. We have by her :

The Martyrdom of St. Fidelio de Sigmaringa ; *after P. A. Robert.*

Diana and Endymion ; *after a design of Sebastiano Conca.*

There are also three books of flowers, drawn from nature, by *Mad^{me} Basseporte*, engraved by *Avril*. She flourished about the year 1729.

BASSETTI, MARC ANTONIO. This painter was born at Verona in 1588, and was a scholar of Felice Riccio, called Brusasorci. He afterwards visited Venice, and studied the works of the excellent colourists of that school, particularly Tintoretto, whose style he preferred. On leaving Venice, he went to Rome, where he remained for a considerable time. On his return to Verona, he was employed in painting some pictures for the public edifices in that city. For the church of S. Tommaso, he painted a picture of St. Peter and other Saints. In St. Anastasia, the Coronation of the Virgin. These, with other works particularly specified by Ridolfi, had acquired him the reputation of an eminent historical painter, when he was cut off in the prime of life by the plague, which visited Verona in 1630, aged 42.

BASSI, ANTONIO. In the description of the pictures and sculpture of Ferrara, are mentioned several of the works of this painter. In the church of St. Giovambatista, are two pictures by him, one representing the Holy Family reposing in Egypt, the other, our Saviour and the Samaritan Woman ; and in the church of St. Clemente, the Virgin Mary, St. Ann, and St. Joachim.

BASSI, FRANCESCO, THE ELDER. He was born at Cremona in 1642. He acquired the name of *il Cremonese da Paesi*, from his eminence in painting landscapes, which he touched with great spirit, and were at the same time sufficiently finished. He decorated them with figures and animals, tolerably drawn, and neatly painted. The private collections at Venice possess many of his pictures. He died about the year 1700, aged 58.

BASSI, FRANCESCO, THE YOUNGER. This painter was born at Bologna in 1664, and was a scholar of Lorenzo Pasinelli. Although he died at the age of twenty-nine, he left some works of great merit in the public edifices at Bologna. In the church of S. Antonio, is a picture by Bassi, of that Saint taken up to Heaven by Angels, which is greatly admired. He died in 1693, aged 29.

BASTARO, GUISEPPE DEL. This painter was a native of Rome, and, according to Baglioni, flourished during the pontificate of Urban VIII. There are several of his works in the
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churches at Rome. One of his most admired productions, is the picture he painted for the church of S. Maria Maggiore, representing the Assumption of the Virgin. In the church of S. Girolamo is a Descent from the Cross, and the Death of St. Jerome.

BATTONI, POMPEO. P. Battoni was born at Lucca in 1702. It is not said under whom he studied, nor do his works exhibit any proof of his having bestowed much attention on the theory of the art. Without possessing much genius or academic learning, his pleasing style of colouring, and a certain agreeable character in the airs of his heads, rendered his pictures exceedingly popular, and his works were held in considerable estimation all over Europe. It was fortunate for the reputation and success of Battoni, that he lived at a period when the arts had fallen to a very low ebb in Italy. Mengs, his only rival, and his superior, was chiefly employed in Spain, and he was the only painter of his time at Rome, that possessed the least pretension to merit, and he consequently met with great employment. He was more occupied in painting portraits than historical works, although there are several of his pictures in the public edifices at Rome. In the church of S. Maria Maggiore there is an altar-piece of the Annunciation; in the pavilion at Monte Cavallo, are five pictures by P. Battoni, one of which is considered as his best performance, representing Christ giving the Keys to St. Peter; and in the church of S. Girolamo, there is a Madonna, with several Saints and Angels. He died at Rome in 1787, aged 85.

BAUDET, STEPHEN. An eminent French engraver, born at Blois about the year 1620. He received his first instruction in the art at Paris, and afterwards went to Rome, and appears to have adopted the manner of Cornelius Bloemaert in his earliest plates, which are executed entirely with the graver. He afterwards on his return to Paris altered his manner, and calling in the assistance of the point, he executed his best prints, which bear a strong resemblance to the manner of John Baptist Poilly. He made an excellent choice in the subjects of his plates, which are from the works of some of the most distinguished masters of Italy and France. He was a member of the Royal Academy of Paris, where he died in 1691, aged about 71. The following are his principal works:

PORTRAITS.

Pope Clement IX.

Charles Perrault; *Carol Le Brun*, pinx., 1665; *Stef. Baudet*, sc. *Acad. Reg. Pict.*, &c.

Louisa, Duchess of Portsmouth, as Venus caressing a Dove; *H. Gascar*, pinx.; *St. Baudet*, sculp.

Bust of the Emperor Adrian, from the antique; *S. Baudet*, sc., 1678.

Bust of a Roman Lady; *St. Baudet*, 1680.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin teaching the infant Jesus to read; *after Albano*.

The Woman of Samaria; *after the same*.

Four plates of the Loves of Venus and Adonis; *after the same*, engraved at Rome in 1672.

Four circular prints of the Four Elements; *after the same*; dated 1695.

The dead Christ on the Knees of the Virgin Mary; *after Ann. Caracci*.

The Stoning of Stephen; *after the same*. 1677.

Adam and Eve; *after Domenichino*; very fine.

The Nativity; *after J. Blanchard*.

The Holy Family; *after S. Bourdon*; round.

Six Landscapes; *after the same*.

Six—Of the great Staircase at Versailles; *after Le Brun*; that of the ceiling is engraved by *C. Simmoneau*.

The Tribute Money; *after Valentine*.

The Communion of the Primitive Christians; *after C. de la Fosse*.

Moses treading on the Crown of Pharaoh; *after N. Poussin*.

Moses striking the Rock; *after the same*.

The Worshipping the Golden Calf; *after the same*.

The Holy Family; *after the same*.

Venus reposing; *after the same*; dated 1666.

Four Grand Landscapes; *after the same*; dedicated to the Prince of Condé. Dated 1684.

Four other Grand Landscapes; *after the same*; dedicated to the King of France.

BAUDUINS, ANTHONY FRANCIS. This artist was born at Dixmude in Flanders in 1640. He first studied painting under F. A. Vandermeulen, but afterwards devoted himself entirely to engraving. His plates are chiefly after the pictures or designs of Vandermeulen, and are etched in a bold free style, producing a good effect. He died at Paris in 1700, aged 60. His works are as follow:

Six Landscapes, with Figures; middle-sized plates.

Six large Landscapes; dedicated to *Ph. de Champagne*.

Eight Landscapes, with Buildings.

Two Stag-hunts; one dedicated to the *Marquis de Louvois*.

A large Landscape, with the march of the King to Vincennes; dedicated to *Ch. le Brun*.

A large Landscape, with the Queen going to Versailles; dedicated to the *Duke de Noailles*.

Six Views of Towns in France.

Two Views of Versailles; as it was, and as it is.

View of the Castle of Vincennes.

View of the Palace of Fontainebleau; two sheets.

Two Views of Gardens in Italy; *after A. Genoels*.

BAUR, JOHN WILLIAM. A painter and engraver of some eminence, born at Strasburg, in 1600. He studied painting under Frederick Brendel, and it was not long before he surpassed his instructor. On leaving that master he went to Italy, and passed some years at Rome, where he painted views of that city and environs, with small figures, neatly touched, which were greatly admired. The Prince Giustiniani favoured him with his protection; and he was also patronised by the Duke di Bracciano, who accommodated him with apartments in his palace. In 1637 he left Rome, and went to Venice, where his works were equally admired. He afterwards visited Vienna, and was taken into the employment of the Emperor Ferdinand III., in whose service he died, in 1640, aged 40. His pencil is very neat and spirited, and his colouring warm and glowing. It is to be regretted, that he was not more correct in his design. As an engraver, he acquired considerable celebrity, and executed a great number of plates from his own designs, the best of which are those taken from the Metamorphoses of Ovid. They are slightly etched, and finished with the graver. They are very spirited, and resemble the manner of Callot. He marked his plates sometimes with his name, and sometimes with the cipher **WB**. The following are his principal works:

Portrait of Don Paolo Giordano II. Orsino Duca di Bracciano; oval; dated 1636; scarce.
 A set of Habiliments of different Nations, with his Portrait; eighteen prints.
 A set of Battles; entitled *Caprici di varie bataillie*; fifteen prints.
 Another set of Battles; fourteen prints, with the title.
 A set of Landscapes, among which are the Four Elements; twelve prints.
 Twenty of Battles, for the History of the Belgic War; by F. Strada.
 The Metamorphoses of Ovid; one hundred and fifty prints, published at Vienna after his death, in 1641.

BAUSA, GREGORIO. A Spanish painter, born at Mallorca, a town in the vicinity of Valencia, in 1596. He was a scholar of Francisco Ribalta, and was a reputable painter of history. The principal altar-piece in the church of S. Philippe of the Carmelites at Valencia is by this master, representing the Martyrdom of that Saint. There are also several pictures by him in the monastery of Los Trinitarios Calzados in that city. He died in 1656, aged 60.

BAUSE, JOHN FREDERICK. A modern German engraver, born at Halle, in Saxony, in 1738. He is stated to have learned the art of engraving without the instruction of a master, and to have formed his manner by an imitation of the admirable prints of J. G. Wille. His plates are chiefly executed with the graver, which he handled with great purity and firmness. His work is of considerable extent. The following are his principal plates, except his portraits, which are chiefly of German characters of little celebrity.

The Good Housewife; *after G. Dow*; dedicated to J. G. Wille.
 The Old Confidante; *after Kupetsky*.
 Artemisa; *after Guido*.
 Venus and Cupid; *after Carlo Cignani*.
 Michael Ehrlich; *after B. Denner*; a mezzotinto.
 Three Apostles; *after Cavaggio*; etching.
 Damon and Musidoro, subject from Thomson; *after Bach*.
 A Moonlight; *after the same*.
 The Repentance of St. Peter; *after Dietrichy*.
 The Sacrifice of Abraham; *after Oeser*.
 The Head of Christ; *after Guido*.
 The Magdalen; from a drawing by *Bach*, *after Battoni*.
 Bust of a Girl; *after Greuze*.
 Bust of a Girl, with a Basket of Roses; *after Netscher*.
 La petite Rusée; *after Reynolds*.
 Cupid feeling the Point of an Arrow; *after Mengs*.

BAYEN y SUBIAS, DON FRANCISCO. A modern Spanish painter, born at Saragossa, 1734. He was first instructed by an obscure painter of his native city, and having gained the premium at the Academy, he was allowed a pension, to enable him to visit Madrid, where he entered the school of Atonio Gonzales Velasquez. His merit recommended him to the protection of Charles III., who employed him in the Pardo, and in the palaces at Aranjuez, and in Madrid. He also painted several pictures for the churches. In 1765, he was received into the Academy at Madrid; and in 1788 was made

painter to the king. At the Carthusians are some pictures of the life of St. Bruno, which are considered among his best works. He died in 1795, aged 61.

BAYEN, DON RAYMON. He was the brother of the preceding artist, born at Saragossa, in 1746, and was instructed in the art by Francisco. He is principally to be noticed as an assistant to his brother in his fresco works. He died in 1793, aged 47.

BAZIN, NICHOLAS. A French engraver, born at Troyes, in Champagne, in 1636. He was a pupil of Claude Mellan, and established himself at Paris as an engraver and printseller. He worked principally with the graver, in rather a stiff dry manner, and published several plates, executed by himself and others, chiefly engraved by the young artists he employed. His plates are portraits and historical subjects, of which the following are the principal :

PORTRAITS.

Madame Helyot, an abbess; *Bazin, del. et scul.* 1686.
 Madame Guyon, a celebrated visionary.
 John du Houssay de Chaillot, a hermit.
 Father Emanuel Magnan.
 Father Anthony Verjus, a jesuit; *J. B. Cany, pinx.*
 John Crasset, a jesuit.
 St. Francis Xavier.
 St. Ignatius de Loyola, founder of the Jesuits.
 Louis XIV., on horseback; *N. Bazin, sc.* 1682.
 Louis, Dauphin of France; *after Martin, N. Bazin.* 1686.

VARIOUS SUBJECTS.

The Portrait of the Virgin.
 The Annunciation.
 Christ crowned with Thorns.
 The Crucifixion.
 St. Jerome and St. Peter, two plates; *after Lichery.*
 St. Francis receiving the Stigmata; *after Baroccio.*
 St. Isabella, foundress of the Abbey of Longchamps; *after Ph. de Champagne.*
 St. Ann teaching St. Elisabeth to read; *after le Brun.*
 St. Mary, of Egypt, and St. Zozima; *after the same.*
 The Virgin Mary suckling the Infant; *after Coreggio.*
 Two Ladies, one going into a Bath; *after J. Dieu.*

BAZZANI, GUISEPPE. This painter was born at Reggio, in 1701, and was a scholar of Giovanni Canti. He possessed a genius superior to his master, which was cultivated by the acquirement of considerable erudition. According to Lanzi, he studied the works which Rubens had painted at Mantua, whose style he followed. Many of his fresco paintings are at Mantua, and in the neighbouring convents, which are composed in a style that does honour to his genius, and painted with great spirit and freedom. He was director of the academy at Mantua, when he died, in 1769, aged 68.

BEALE, MARY. This lady was an eminent paintress of portraits. She was born in Suffolk, in 1632, and was the daughter of a clergyman. Having shown a great propensity for the art, she was placed under Sir Peter Lely, and soon became a proficient. She copied

several portraits by Vandyck, by which she acquired a purity and sweetness of colouring by which her portraits are distinguished. Being of an estimable character, and very amiable manners, she was countenanced and employed by many of the most distinguished persons of her time, and lived in great respectability. Her husband was also a painter, but of no celebrity. Mrs. Beale died in 1697, aged 65.

BEARD, THOMAS. This engraver was a native of Ireland, and flourished about the year 1728. He worked in mezzotinto, principally portraits; among others are the following;

The Archbishop of Armagh; *after P. Ashton.* 1728.

The Countess of Clarendon; *after Kneller.*

John Sterne, Bishop of Clogher; *after Carlton.*

BEATRICI, NICCOLO. An eminent engraver, born at Thionville, in Lorrain, about the year 1500. He went to Rome at an early period of his life, where he must have resided from 1532 to 1562, as appears from his plates. From the style of this artist, it has been conjectured that he was a scholar of Agostino Veneziano, called de Musis. His works are however inferior to those of that master, and are more indebted to the subjects he has selected, than to the merit of their execution, for the estimation they are held in. A number of prints marked with a B on a dye, thus, **B** have been frequently attributed to this master; but it is much doubted whether they are by him, as they are executed in a very superior style to those prints known to be his. He usually marked his plates **NB**, or **NBL**, or the letters N. B. L. F. The number of his prints is considerable, the most of which are comprised in the following list:

PORTRAITS.

Bust of Pius III., inscribed *Nicolaus Beatricius Lotaringus, &c.*

Pope Paul III., an oval, inscribed *Paul III. Pont.*

Pope Paul IV.; dated 1558.

Pope Pius V.

Henry II. King of France; **NB** *Lot. f.* 1558.

Another Portrait of Henry II.; dated 1556.

Hippolita Gonzago.

John Valverdus, Spaniard.

Don Juan of Austria, an oval, on a monument; inscribed *Generale della Legha.*

The Genealogy of the twelve first Emperors and Empresses, with their Portraits, from medals; two sheets.

The Kings of Poland, in medallions; inscribed *Reges Poloniae.*

SUBJECTS OF SACRED HISTORY.

Cain killing Abel; inscribed *Fatricidium Abelis, A. S. ex.* 1540. N. B. F.

Joseph explaining the Dream; *after Raffaele*; marked **NBF.**, and his name; *one of his best plates.*

The Nativity of the Virgin; *after Baccio Bandinelli*; inscribed *Nicolaus Beatricius restituit et formis suis exc.*

The Annunciation; with the names of *M. Angelo and Beatrici.*

The Adoration of the Magi; *after Parmegiano*, N. B. L. F.

The Holy Family, with St. John; *Jerom. Mutian, pinx. Nicolaus Beatricius Lotharingus, incidit, &c.*

- The Good Samaritan; *Michele Angelo*, inv.
 Christ on the Mount of Olives; *after Titian*, marked N. B. F.
 The Crucifixion, with the Virgin, Magdalen, and St. John; with the Sun and Moon on each side;
Mucianus Brixianus, inv. *Nicolaus Beatricius*, &c. exc.
 The Mater Dolorosa; *after Michele Angelo*, N. B. Romæ. 1547.
 The taking down from the Cross; *after Circignani*; marked B. Romæ.
 Christ delivering the Souls from Purgatory; with the names of *Raffaelle and Beatrici*.
 The Ascension; *after Raffaelle*, with his cipher. 1541.
 The Conversion of St. Paul; *M. Angelo*, pinx, &c. marked N. B.
 St. Michael overcoming the Evil-Spirit; *after Raffaelle*; marked N. B. L.
 The Virgin seated on a Throne, distributing Rosaries; inscribed *Nicolaus Beatricius*, &c. exc.
 oval.
 The Cross worshipped all over the world; arched plate, marked **NB F.** and inscribed *Cruz illustris*, &c. MDLVII.
 The prophet Jeremiah; *after M. Angelo*; with names of painter and engraver.
 St. Jerome kneeling before a Crucifix; *after Titian*; marked N. C. L. F.
 St. Elisabeth, Queen of Hungary, relieving the distressed; *after Mutiano*.
 The Last Judgment; *after M. Angelo*. Dated 1562. In nine sheets.

SUBJECTS OF PROFANE HISTORY.

- The Sacrifice of Iphigenia; on the altar is inscribed *Iphigenia*; it is marked N. B. L. F.
 Ganymede; *after M. Angelo*; inscribed *Ganimedes juvenis*, &c.
 The Fall of Phaëton; *after Michael Angelo*; retouched by *Beatrici*.
 Titius devoured by a Vulture; *after the same*; *Ant. Salamancha*, ex.
 Silenus carried by Children; *after the same*; N. *Beatrice*, fec.
 The Dream of Human Life, emblematical subject; *after the same*.
 Shooting at a Target; *after the same*.
 Vertumnus and Pomona; *after Puntormo*.
 Reason combating Love; *after B. Bandinelli*; with his cipher.
 A Combat between five Men and five Wild Beasts; *after Giulo Romano*. 1532.
 The Battle of the Amazons; *after a basso rilievo*; inscribed *Amazonum pugna*, &c. 1559.
 The Battle of the Dacii; *after the basso rilievo* of the Arch of Constantine; marked N. B. and
 inscribed *Tabula Marmora*, &c.
 The Emperor Trajan triumphant; *after a basso rilievo*. 1560.
 The Pantheon of M. Agrippa; marked N. B. F.
 The Temple of Fortune; *after a drawing by Raffaelle*; marked **NBF**.
 The great Circus; marked N. *Beatrizet Lotaringæ*; two sheets.
 The Front of the Farnese Palace; *after the design of M. Angelo*. 1548.
 Statue of Moses; *after M. Angelo*; inscribed *Moysis ingens*, &c.
 Statue of Jesus Christ; *after M. Angelo*; with his name.
 Equestrian Statue of M. Aurelius. 1558.
 Statue of a Philosopher reading; inscribed *Anaximenes*, &c. the plate was afterwards retouched,
 and the Philosopher changed into St. Paul.
 The Castle of St. Angelo.
 The Siege and taking of Thionville; *Nic. Beatrizet Lotaringas*, incidet. 1558.

M. Heineken has inserted in his *Dictionaire des Artistes*, after the prints known to be by this artist, the list of those marked with a dye, as before mentioned, which have been attributed to him, but are more probably by Bartel Beham, under whose article they will be found.

BEAU, PETER ADRIAN LE. A French engraver, born at Paris, in 1744. He has engraved several portraits, and other subjects, after different masters, among which are:

Louis XVI. King of France.
 Marie Antoinette, Queen of France.
 Louis Philippe, Duke of Orleans
 Hyder Ali; *after J. Year.*
 Mad^{lle}. de Raucour, actress.
 Abbé Terray, comptroller of finance under Louis XV.
 A. R. J. Turgot, comptroller under Louis XVI.
 Necker, director of finances under Louis XVI.

BEAUMONT, CAV^{RE}. CLAUDIO. He was born at Turin, in 1694. After studying some time in his native city, he went to Rome, and applied himself to copying the works of Raffaele, the Caracci, and Guido. He appears to have had little respect for the Roman painters of his time, except Trevisani, whose manner he imitated, in the vigour of his tints. On his return to Turin, he was employed in decorating the royal palace, where he painted in fresco, in the library, various symbolical subjects, relative to the Royal Family of Sardinia; and in the other apartments he represented the Rape of Helen, and the Judgment of Paris. In the Chiesa della Croce is a fine picture of the Descent from the Cross. The King of Sardinia conferred on him the order of knighthood, in whose service he died, in 1766, aged 72.

BEAUMONT, PETER FRANCIS. A French engraver, born at Paris about the year 1720. He has published some plates, after J. Breughel and Ph. Wowermans.

Three Views in Flanders; *after Breughel.*
 The Angel appearing to the Shepherds; *after Wowermans.*
 The Thirsty Traveller; *after the same.*
 Running at the Ring; *after the same.*
 The Swimmers; *after the same.*
 Cavalry defiling; *after the same.*
 Halt of Cavalry; *after the same.*
 The Blacksmith; *after the same.*
 Four Hunting Pieces; *after N. N. Coypel.*

BEAUVAIS, NICHOLAS DAUPHIN DE. This artist was born at Paris, about the year 1687. He learned the art of engraving under John Audran, and his works are held in considerable estimation. It is probable that he passed some time in England, as he engraved a part of the Dome of St. Paul's, *after Sir James Thornhill.* We have also by him:

The Virgin with the infant Jesus, upon a Pedestal, with several Saints below; *after Coreggio.*
 St. Jerome; *after Vandyck.*
 Mary Magdalen in the Desert; *after B. Lutti;* for the Crozat Collection.
 Bacchus and Ariadne; *after N. Poussin.*
 Cupid stealing Jupiter's Thunder; *after Le Sueur.*
 The Burning of Æneas's Ships, and their Metamorphoses into Nymphs; *after Coypel.*
 The Companion, a subject from the Life of Æneas; *after the same.*
 The Resurrection; *after P. J. Cazes.*

The Four Seasons; *after the same*; four plates, engraved conjointly with *Desplaces*.

The Descent of the Holy Ghost; *after J. André*.

All Saints; *after the same*.

Monument, in honour of William, Earl Cowper.

BEAUVAIS, CHARLES NICHOLAS DAUPHIN DE. The son of the preceding artist. He was born at Paris, in 1764, and was instructed in the art of engraving by his father. He has engraved the following plates:

The Portrait of Pope Benedict XIV. oval.

Portrait of Justus Aurelius Meissonnier, architect.

A subject; *after F. Boucher*; *C. Beavais*.

BEAUVARLET, JAMES FIRMIN. A celebrated modern engraver, born at Abbeville, in 1733. He went to Paris when young, and was instructed in the art by Charles Dupuis and Lawrence Cars. His first manner was bold and free, and his plates in that style are preferred by some to the more finished and highly wrought prints that he afterwards produced; although it must be confessed, that they are executed with great neatness and delicacy. The following are his principal works:

PORTRAITS.

The Abbé Nollet; *after La Tour*.

Edme Bouchardon, sculptor; *after Drouais*. 1776.

John Baptist Poquelin de Moliere; *after S. Bourdon*.

The Marquis de Pombal; *after Roslin and Vernet*.

Catherine, Princess de Galizin; medallion.

Prince Ferdinand of Brunswick; &c.

SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; *after Luc. Giordano*.

Susanna and the Elders; *after the same*.

Perseus combating Phineus, shows the Head of Medusa; *after the same*.

Acis and Galatea; *after the same*.

The Judgment of Paris; *after the same*.

The Rape of Europa; *after the same*.

The Rape of the Sabines; *after the same*.

Susanna and the Elders; *after Guido Cagnaci*.

The Sewers; *after Guido*; very highly finished.

The Incredulity of Thomas; *after Calabrese*.

Venus lamenting the Death of Adonis; *after A. Turchi, called Veronese*.

La Rusée; *after C. Bega*.

The double Surprise; *after Ger. Dow*.

The Fisherman; *after H. Carré*.

The Tric-trac Players; *after Teniers*.

The Bagpiper; *after the same*.

The Burgomaster; *after Ostade*.

Diana and Acteon; *after Rottenhammer*.

The Bathers; *after Boucher*.

The Trap; *after the same*.

The Dreamer; *after the same*.

Cupid chained by the Graces; *after the same.*
 The Children of the Count de Bethune; *after Drouais.*
 Le Colin Maillard; *after Fragonard.*
 The Chastity of Joseph; *after Nattier.*
 Susanna and the Elders; *after Vien.*
 The Offering to Venus; *after the same.*
 The Offering to Ceres; *after the same.*
 A Subject from an Antique Painting of the Herculaneum.
 Cupid holding his Bow; *after C. Vanloo.*
 La Confidence; *after the same.*
 The Sultana; *after the same.*
 Lecture Espagnole; *after the same.*
 Conversation Espagnole; *after the same.*
 Telemachus in the Island of Calipso; *after Raoux.*
 The Toilet, and the Return from the Ball; two companions; *after de Troy.*
 Seven prints of the History of Esther; *after J. F. de Troy.*

BECCAFUMI, DOMENICO, called MICARINO. This eminent artist distinguished himself as a painter, a sculptor, and an engraver. He was born at Siena, in 1484, and when a boy was employed in watching sheep. Having discovered some disposition for the art, he was taken from that humble situation, and placed under the tuition of an indifferent painter, called Capanna. He afterwards studied under Giovanni Antonio Vercelli, after which he went to Rome, where he applied himself with great assiduity, in studying the works of Michel Angelo and Raffaello. On his return to Siena, he produced several works, both in sculpture and painting, which gained him great reputation, and commenced his celebrated work executed in mosaic, the pavement of the cathedral at Siena, which has been engraved by *Andrea Andreani*. He also painted several pictures for the churches, both in oil and distemper. As an engraver, we have by him some excellent wooden cuts; and he engraved some plates, both etched and with the graver only, which show the hand of a great master, although they may not be so pleasing to those who are accustomed to look for neatness of handling. He sometimes marked his prints with his name, *Micarino, fe.*, and sometimes with a B, divided in the middle thus **B**. We have the following prints by him:

Paulus III. Pontifex Maximus; without a name. 1515, a plate.
 An Old Man standing, and a Young Man lying down; *Micarino, fec.* a plate.
 Three Academy Figures; without a name; a plate.
 The Nativity; *after Titian*; a wooden cut, fine.
 The Virgin embracing the infant Jesus; a wooden cut, three tints.
 St. Peter holding a Book and the Keys; a wooden cut, in *chiar-oscuro*.
 St. Philip holding a Book and a Cross; *the same*.
 St. Andrew, with his Cross; *the same*.
 A Philosopher, with a Cloak, sitting; *the same*.
 St. Jerome kneeling before a Crucifix; a wooden cut.
 Ten subjects of Alchymy, on the first is inscribed *Mecarinus de Sinis inventor*.

He died in 1549, aged 65.

BECCARUZZI, FRANCESCO. This painter was born at Conigliano, in the Frioul, and was a disciple of Pordenone, whose manner he followed, and painted with considerable repu-

tation, both in oil and in fresco. Many of his works are in the churches and convents at Trevigi, which are described by Ridolfi. One of his best performances, according to that author, was the picture he painted for the church of the Franciscans at Conigliano, representing St. Francis receiving the Stigmata, with several Saints.

BECERRA, GASPARE. A Spanish artist of great celebrity, was born at Baiza, in Andalusia, in 1520. He excelled as a painter, a sculptor, and an architect. The patronage bestowed on the arts by Charles V. induced Becerra to visit Rome, for improvement, at a time when Michael Angelo was in the zenith of his fame; and it is said by Palomino, that he had the advantage of studying under that great master. On his return, he was taken into the protection of the emperor, and executed some works in fresco, in the palace at Madrid, which attracted general admiration. He was one of the first reformers of the Spanish school, by introducing a superior style, founded on the great gusto of Buonaroti. Many of his works are in the public edifices at Madrid, Astorga, and Zamora. He died at Madrid, in 1570, aged 50.

BECKET, ISAAC. This artist was one of the earliest engravers in mezzotinto in England. He was born in Kent, in 1653, and was bred to the business of a calico printer; but becoming acquainted with Lutterel, who had made some progress in scraping mezzotinto, he learned from him the process, and executed several plates in that way, of which many are portraits. We have the following by him :

PORTRAITS.

Sir Godfrey Kneller; from a picture, *by himself*.
 Charles II.; *after Kneller*.
 James, Duke of York; *after the same*.
 Henry, Duke of Grafton; *after T. Hawker*.
 The Duchess of Grafton; *after Wissing*.
 Charles Melford; *after the same*.
 Sir Peter Lely; *Seipse, pinx.*
 George, Prince of Denmark; *after Riley*.
 Henry, Lord Bishop of London; *after the same*.
 Christopher, Earl of Albemarle; *after Murray*.
 George, Duke of Buckingham; *after Verhelst*.
 John Maitland, Duke of Lauderdale; *after Riley*.
 Henry, Duke of Norfolk; *Becket, fecit et exc.*
 Thomas Cartwright, Lord Bishop of Chester; very scarce.
 Lady Williams; full length.
 Adrian Beverland, drawing from a statue.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary and St. Joseph, with the infant Jesus asleep, with two Angels; without the name of the painter.
 Time cutting the Wings of Love; the same, *J. Becket, exc.*
 A Landscape, with a Shepherd and Shepherdess; *J. Becket, exc.*
 The Dutch Schoolmaster; *after Hemskerk*.
 The Village Barber Surgeon; *after J. Lingleback*.

BEEK, DAVID. According to C. de Bie, this eminent portrait painter was born at Delft, 1621. Others of the Dutch biographers assert, that he was a native of Arnheim, in Guelderland. He had the advantage of being a scholar of Vandyck, and became one of his ablest disciples. He was at least the most successful. King Charles I. favoured him with his patronage, and he was appointed to instruct the Prince of Wales and Duke of York in drawing. This artist is said to have painted with unusual promptitude and facility, which being remarked by the king, when sitting to him, occasioned that monarch to tell him pleasantly, that he believed he could paint if he was riding post. After passing some years in England, he visited Sweden, where he was received with distinction by Queen Christina, who appointed him her principal painter and chamberlain. Notwithstanding the flattering protection he received from the queen, his desire to revisit his native country prompted him to solicit permission to return to Holland, which he with difficulty obtained, under a promise to return. His attachment to his country prevented his fulfilling his engagement, and he died at the Hague in 1656, at the age of 35.

BEELDEMAKER, JOHN. A Dutch painter, born at the Hague, in 1636. It is not said by whom he was instructed, but he excelled in painting Huntings of the Boar and Stag. His pictures of these subjects are treated with great ability, and are painted with a suitable fire and spirit.

BEELDEMAKER, FRANCIS. He was the son of John Beeldemaker, born at the Hague, in 1669, and was first instructed by his father, but his genius inclining him to a different department of the art, he was placed under the tuition of William Doudyns, an historical painter of some celebrity. Under this master he soon found himself able to venture on travelling, from the resources of his talent, and he determined on visiting Italy. On his arrival at Rome, he was very assiduous in his studies after the great objects of art in that metropolis; and after passing some years in Italy, he returned to Holland, where he met with very flattering encouragement, and was employed in painting historical subjects and portraits, which were much admired. He was admitted a member of the Academy at the Hague, in 1666.

BEGA, CORNELIUS. This artist was born at Harlem, in 1620. He was the son of a sculptor, called Peter Begeyn, and he is said to have changed his family name to Bega, on account of some irregularities of conduct, which had occasioned his father to disown him. Bega was a scholar of Adrian Ostade; and though his pictures are not equal to the admirable productions of that master, they have sufficient merit to rank him amongst the most interesting artists of his country. His pictures, like those of Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. He treated those subjects with a most humorous delineation of character; and his pictures are deservedly placed in the choicest collections. Whatever may have been the impropriety of his conduct in the early part of his life, his death was occasioned by a circumstance which proves that his profligacy had not extinguished the affections of the heart. A young person to whom he was fondly attached, and with whom he was on the point of marriage, was attacked with the plague, which visited Holland in 1664. She was abandoned by every one, from the dreadful effects of the contagion. Bega alone could not be prevailed on to leave her, but continued the most assiduous attention to her, to

the last moment. He caught the infection and died, at the age of 44. As an engraver, he is entitled to particular notice, from the charming etchings he has left us, which are executed with great spirit and ingenuity. They amount to thirty-four or thirty-five plates, among which are the following:

An interior of an Alehouse, with three Peasants, one with a Goblet in his Hand.

A Sketch of two Peasants and a Boy.

The interior of a Dutch Cottage, a Man with a Pitcher in his Hand, with another Peasant with a Woman and a Child; fine.

A Man leaning on a Table, and his Wife suckling a Child.

A Company of five Men and Women regaling.

Another Company regaling, a Woman pouring out a Glass of Liquor.

An assemblage of eight Peasants, of which two are playing at Cards; very scarce.

BEGYN, ABRAHAM. A Dutch painter, born in 1650. He painted Landscapes and Cattle, in the style of Nicholas Berchem, and his pictures of those subjects are very justly admired. His pencil is light and free, and his colouring is very agreeable. His principal residence was at Berlin, where his works were highly esteemed, and, according to Houbraken, he was principal painter to the Elector of Brandenburg, afterwards King of Prussia. In several of the collections in Holland, the pictures of this master are placed among the most admired painters, and they are held in considerable estimation in this country.

BEHAM, BARTEL. A German painter, and very eminent engraver, born at Nuremberg, about the year 1496. He was the elder brother of the celebrated Hans Sebald Beham, and, according to Sandrart and the Padre Orlandi, resided chiefly in Italy, and studied under Marc Antonio Raimondi, at Rome and Bologna. Sandrart mentions several of his paintings, which in his time were in the gallery of the Elector of Bavaria, at Munich, and in the collection of the Prince of Neubourg. He is however more deserving of notice as an engraver than a painter, and may be considered as having been one of the most successful of those that have attempted to imitate the fine style of Marc Antonio. His drawing is masterly and correct, and there is a fine expression in his heads. Many of the plates by this master being without any designating mark, has led occasionally to some difficulty and mistake. The prints that bear his signature are marked BB. and are dated from 1520 to 1533. The following are the prints generally attributed to him.

PORTRAITS.

William, Duke of Bavaria.

Bust of Erasmus Balderman. 1535.

Bust of Leonard Van Eck.

The Emperor Charles V.; marked BB.

Ferdinand I.; same mark.

The two last are entirely in the manner of Marc Antonio.

VARIOUS SUBJECTS.

Adam and Eve, and Death before the Tree.

Judith sitting on the Body of Holofernes. 1525.

The Virgin suckling the infant Jesus; very fine.

A Sibyl reading, and a Boy holding a Torch. BB.

Susanna brought before the Elders; *after Giulio Romano.*

Lucretia.

Cleopatra. 1520.

The Judgment of Paris.

A Battle-piece; a friese; inscribed *Titus Grachus.*

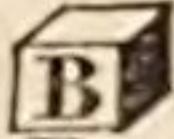
Another Battle-piece; a friese.

A Soldier caressing a Woman.

A Child playing with a Dog. 1525.

A Child sleeping, with a Skull.

A Woman sleeping under a Tree, with a Child and a Lamb near her, and in the background a Wolf with a Sword in his Mouth, pursuing a Goose; inscribed *Der Welt Lauf.*

There are some prints marked with a B on a dye,  and sometimes with the dye only, which have been by some attributed to Nicholas Beatrici, but are now with more probability supposed to be by Bartel Beham, as they are every way much superior to the usual style of Beatrici, and are much in the manner of B. Beham. They are as follow:

PRINTS WITH THE B ON THE DYE.

Apollo causing Marcyas to be flayed; *after Raffaello.*

Christ giving his Charge to St. Peter; *after the same.*

A Naval Combat.

A Landscape, with Animals lying about a Tree, and at the top of the Tree a Phoenix setting fire to her Nest.

Four frieses, with Boys playing, and Festoons of Flowers; RAPH. VRB. IN. *Ant. Laferii formis.*

PRINTS WITH THE DYE WITHOUT THE LETTER.

Apollo and the Python.

Apollo and Daphne.

BEHAM, HANS, OR JOHN, SEBALD. A distinguished German engraver, born at Nuremberg, in 1500. He was the younger brother of Bartel Beham, from whom, according to Sandrart, he received his instruction in the art; this probably was only the case previous to Bartel's going to Italy, at an early period of his life, as his manner bears a greater resemblance to the style of H. Aldegrever. Like that artist, he is classed by the collectors among what they denominate the *little masters*, on account of their prints being generally small. John Sebald Beham engraved on copper and on wood, and some few etchings have been attributed to him. He possessed considerable genius, and a ready invention. His drawing of the figure is generally correct, and the airs of his heads and turn of his figures, though rather gothic, have great merit. His copper-plates are executed entirely with the graver, in an uncommonly neat and delicate manner; and his wooden cuts are remarkably free and spirited. In the early part of his life, he lived at Nuremberg, during which time he marked his plates with a cipher, composed of the three letters H. S. P. and dated from 1519 till 1530. He afterwards resided at Frankfurt, when he changed his mark to a cipher composed of H. S. B., and dated from 1531 to 1549. His works on copper are very numerous, of which the following general list is as detailed as the necessary limit of this work will permit, and it is hoped will be satisfactory.

PLATES WITH THE CIPHER **ISP**,*Engraved at Nuremberg, and dated from 1519 to 1530.*

The Portraits of Sebald Beham and his Wife, and in the middle the Cipher, with a Wreath of Laurel; *this is also engraved by Hollar.*

Adam and Eve in Paradise; two small plates. 1519.

St. Jerome, with a Cardinal's Hat and the Lion. 1519.

The Virgin suckling the infant Jesus. 1520.

The Virgin, with a Glory, standing, holding the infant Jesus. 1520.

The Death of Dido; *Reginæ Didonis imago.* 1520.

St. Anthony, Hermit, writing. 1521.

St. Sebald seated between two Trunks of Trees, and holding in his right hand the Model of a Church. 1521.

Two Peasants playing on the Flute and Bagpipe; very small.

Two Peasants, Man and Woman, dancing. 1522; very small.

A Triton carrying a Nereid on his shoulders. 1523; very small.

A Woman sitting on a Lion. 1524.

A Young Man and Woman embracing. 1526.

The Death of Cleopatra. 1529.

A Vase, a Model for a Goldsmith, with a German inscription. 1530.

Combat of the Greeks and Trojans; very small, friese.

Combat of Achilles and Hector; same.

PLATES WITH THE CIPHER **ISB**,*Engraved at Frankfort, and dated from 1531 to 1549.*

A Vase, embellished with sculpture, with two Syrens. 1531.

Adam and Eve, behind them a Stag. 1536.

Adam and Eve in Paradise, with the Serpent presenting the Apple. 1543; very fine.

The Emperor Trajan, with his Army, listening to the complaint of a Woman against his Son. 1537.

Melancholy; inscribed *Melancolia*. 1539; *after Albert Durer.*

Patience; inscribed *Patientia*; on a tablet is written, *Sebaldus Beham Noricus faciebat.* 1540.

Fortuna; a Woman holding a Wheel. 1541.

Infortunium; a Woman stopped by an Evil Genius with a Lobster. 1541.

A Young Woman, with a Buffoon, presenting Fruit; an etching. 1540.

Four very small plates of the Four Evangelists, with Wings. 1541.

Twelve small plates of the Labours of Hercules; inscribed *Aerumnæ Herculis*; dated from 1542 to 1548.

An Ensign and a Drummer. 1544.

The Roman Charity, with a German inscription. 1544; fine.

The Arms of Beham. 1544.

Bust of Domitia Calvilla, with the Emperor Trajan; *after Antique Medals.* 1546.

The Twelve Months of the Year, each represented by a Man and Woman dancing; two Months on one plate; six small plates. 1545.

The Judgment of Paris; *Judicium Paridis.* 1546; fine.

Death seizing a Young Woman; inscribed *Omnem in homine, &c.* 1547; fine.

A Man trying to pull up a Tree; inscribed *Impossibile.* 1549.

The Virgin holding the infant Jesus in her Arms, with a Parrot and an Apple; *S. Maria.* 1549; *after Bartel Beham.*

WOODEN CUTS,

Which are sometimes marked with the one and sometimes with the other of his two ciphers.

Portrait of Beham; with a Cap. 1546.

Eight prints of the Passion of our Saviour.

The Holy Family—St. Joseph plucking the Branch of a Tree.

The Virgin with the infant Jesus on her Knee.

St. Jerome, with a Book and a Crucifix.

A Young Man and Woman.

A Female with Wings, with a Crown and Stars, with a Skeleton at her Feet—a Child with Wings holds a part of her drapery. 1548.

The Baptism of the Anabaptists; circular; scarce.

Another of the same subject; large print of four sheets; very scarce.

A Village Fair, with a Steeple and a Clock; large friese; very scarce.

A March of Soldiers; large friese, in four sheets; very scarce.

Biblicæ Historiæ—Comprising three hundred and forty-eight prints, of which the greater part have figures on both sides.

BEINASCHI. See BENASCHI.

BEISCH, JOACHIM FRANCIS. This artist was born at Munich, in 1665. He was the son of William Beisch, a painter, of little celebrity, who was a native of Ravensburg, in Suabia, but was resident at Munich, from whom he received his instruction in the art. He excelled in painting landscapes and battles. His best works are in the palaces of the Elector of Bavaria, in whose employment he was for several years; among which are several large pictures of the battles fought in Hungary by the Elector Maximilian Emanuel. With the permission of his patron, he visited Italy, and made many designs from the beautiful views in that country. His landscapes exhibit very pleasing scenery, and he appears to have imitated the tasteful style of Gaspar Poussin, in the arrangement of his pictures. He died in 1748, aged 83. As an engraver, he has contributed several charming etchings to the port-folios of the collectors. We have by him four sets of landscapes, with figures and buildings, amounting together to twenty-six plates, etched with great spirit and facility.

BELEJAMBE, PETER. A modern French engraver, born at Rouen, in 1752. He has engraved some plates of fancy subjects, from the contemporary painters of his country, and a few prints for the collection of the Palais Royal. Among others the following:

Portrait of Pilatre de Rosier.

Cupid reposing on the Breast of Psyche; *after J. B. Renaud.*

La petite Jeanette; *after J. B. Greuze.*

The Circumcision; *after Gio. Bellini*; for the Orlean's Collection.

The Adoration of the Magi; *after Carlo Cagliari*; the same.

The Holy Family; *after M. Angelo*; the same.

BELLA, STEFANO DELLA. This ingenious artist was born at Florence, in 1610. He was the son of a goldsmith, and he is said to have been intended for his father's profession, but having shown a genius for drawing, he was placed under Cesare Dandini to learn painting; a decided inclination for the art of engraving, induced his father to permit him

to become a pupil of Cantà Gallina, who was also the master of Callot. He at first imitated the manner of Callot, but soon abandoned it, and adopted a style of his own. No artist has handled the point with more facility and finesse than Della Bella. His execution is admirable, and his touch spirited and picturesque. He designed his subjects with infinite taste, and his plates produce a clear and brilliant effect. It is not surprising that some of his prints are slightly, though spiritedly etched, when we consider that the number of them exceeded one thousand four hundred. He visited Paris in 1642, where he engraved some plates for Henriette, the uncle of Israel Silvestre. The Cardinal Richelieu employed him to make drawings of the siege and taking of the town of Arras, by the royal army, which he afterwards engraved. On his return to Florence, he was appointed by the Grand Duke to instruct his son Cosmo in drawing, with a suitable pension. He died at Florence, in 1664, aged 54. The following is a list of his principal works:

VARIOUS SUBJECTS.

- Portrait of S. Della Bella, in a Persian costume; *after his design*.
- Sigismond Boldoni, noble Milanese.
- Mount Joie, St. Denis, King at Arms; very scarce.
- Horatius Gonzales; oval; very scarce.
- Ferdinand, King of the Romans.
- Bernardo Ricci on Horseback, Buffoon to Ferdinand II. 1637.
- St. Antonine kneeling, in the Clouds; said to be his first plate.
- St. Anthony mounted on a Monster with two Heads; inscribed *Super aspidem, &c.*
- Jacob and Rachel leaving Laban.
- Jacob's Journey to Egypt, to find Joseph.
- Battle of the Amalecites.
- St. John Baptist, with a Lamb.
- St. John Baptist getting Water with his Cup.
- The Virgin, with the infant Jesus on her Knee.
- The Virgin, with the infant Jesus standing on her Knee.
- The Virgin suckling the infant Jesus.
- The Virgin suckling the infant Jesus, with St. Elizabeth and St. John.
- The Virgin setting, with the Infant standing on her Knee; oval.
- The Virgin suckling the Infant; *Caracci, inv.*
- A small plate of the Flight into Egypt, St. Joseph leading the Ass.
- A round plate of the Flight into Egypt, with the Heads of Angels.
- The Repose in Egypt; a round plate.
- The Repose in Egypt, with St. Joseph reading, leaning against a Tree.
- The Holy Family, with St. John and St. Elizabeth, with a Flowerpot.
- The infant Jesus explaining the Writings to the Virgin and St. Joseph; very rare.
- Effigie del glorioso Martire Sto. Benedetto; very scarce.
- The finding of the miraculous Image of our Lady, near Florence. 1633.
- The Triumph of the Church.
- St. Prospero descending from Heaven; very scarce.
- The tyrant Phalaris ordering Perillus to be put into the Brazen Bull; *after Polidoro*. 1634.
- A basso rilievo, antique; *after the same*.
- Lucretia; *after Parmegiano*.
- Three Children carrying a Plateau; *after Guido*.
- A basso rilievo, antique, a Woman stopping a Bull.
- Clovis on Horseback, carrying off Clotilda; scarce.

- A Seaman, of whom a Beggar is asking Charity.
 A Seaman, with his Hand on the Head of his Dog, and other Figures.
 A Child teaching a Dog to set up.
 Four Turks, half-length figures.
 Three Turks, with a Boy and a Negro.
 A Polonese, with his Battle-axe.
 A Soldier, with his Musket, and holding a Fowl, and a Woman on Horseback, with a Child.
 A Florentine Sportsman, with his Gun, and a Girl spinning.
 A Lady holding a Dog; marked twice *S. D. Bella*.
 Mount Parnassus; very fine.
 An Eagle devouring a Fowl, with its Wings extended, and below two Horses, and a number of Spectators.
 The Rock of the Philosophers; fine and scarce.
 The Fair, representing a festival on the Arno; oval. This plate was a long time attributed to *Callot*.
 Perspective View of the Catafalco of the Emperor Ferdinand II. with the Arms of the Medici.
 A Thesis, on the Canonization of Francis Solanus. 1639.
 Plan of the Siege of La Rochelle; *S. Del. Bella, del et fec.*
 Plan of the Siege of Arras, for the Cardinal Richlieu; marked *Stefano Della Bella, inv. et fec.*
 The Reposoir, or Fete Dieu; lengthways. It is seldom a good impression of this plate can be met with.
 The View of the Pont-neuf. The first impressions of this plate are without the weathercock on the steeple of St. Germain l'Auxerrois.
 View of the Castle of St. Angelo.

VARIOUS SETS OF PRINTS.

- Two Landscapes in one, a Peasant carrying a Basket at the end of a Stick, and in the other, a Peasant carrying a Package on his Head.
 Two Landscapes, one with a Man leading Dogs, and the other, a Man leading a Horse loaded with Sheep.
 Six Views of the Port of Leghorn. 1655.
 The Four Seasons; four figures in ovals.
 The Four Elements, Landscapes and Marines.
 Eight Marines, in the style of *Callot*; dedicated to *Lorenzo de Medici*.
 Six—Of Vases.
 Six Landscapes; circular. 1656.
 Four charming Landscapes, with Figures.
 Four Views of Roman Ruins.
 Three Battle-pieces; large plates. 1622, 1627, 1641.
 Eleven—Of Moors, Hungarians, Asiatics, and Africans.
 Sixteen small square plates—Of Soldiers, Hunters, Fishermen, Peasants, Children, &c., which some attribute to *Callot*.
 Eighteen; entitled *Raccolta di vari capricci*. 1646.
 Twenty-four Views of Edifices; published by *Israel Sylvestre*.
 Twenty-two Sketches, &c. by *Stef. della Bella*.
 The Five Deaths; ovals; the last of his works.
 The Sixth Death, plate begun by *Della Bella*, and finished by *J. B. Galestrucci* his scholar, after his death.

BELLANGE, JAMES. A French painter and engraver, born at Chalons about the year 1610. He studied under Claude Henriet, a painter of Nancy, and afterwards went to Paris, where he became a scholar of Simon Vouet. Of his merit as a painter little is known,

but as an engraver, he has certainly been treated with unmerited severity by Basan, who says "that he was a bad painter, and a worse engraver." Although he cannot be classed among the ablest artists of his country, his plates, though executed in rather a singular style, possess considerable merit, particularly for their general effect. His point is free and masterly, and he conducted his masses of light and shadow with more than usual intelligence. His drawing is not very correct, and there is an appearance of affectation in the turn of his figures, which is not unfrequently discernible in the works of his countrymen. The following are his principal plates:

The Annunciation.

The Holy Family, with St. Catherine and St. John.

The Adoration of the Magi.

The Resurrection of Lazarus.

Christ bearing his Cross.

The dead Saviour lying on the Knees of the Virgin Mary.

The Three Marys going to the Sepulchre.

The Magdalen, half length.

St. John the Baptist in the Wilderness.

The Martyrdom of St. Lucia.

The Death of Virginia.

Adonis carrying Diana on his Shoulders.

BELLANGER, J. A. Basan mentions this amateur engraver as having etched some plates from his own designs with considerable taste, intelligence, and correctness, and a few plates *after Raffaele*, among which are the Miracle of the Loaves and Fishes, and the School of Athens.

BELLEVOIS. A painter of marines, sea-ports, and storms at sea. It is not mentioned by whom he was instructed, but he was a respectable artist in his department, and his works are to be seen in many of the collections in Flanders.

BELLI, JAMES. According to Basan, this engraver was a native of Chartres, but he resided chiefly in Italy. He was probably a painter from the style of his plates, which are little more than etchings, although his pictures are not mentioned. We have some plates by him *after Annibale Caracci*, and the following, supposed to be after his own designs:

Jupiter and Juno.

Venus and Adonis.

Hercules and Omphale.

Diana and Endymion; dated in 1641.

BELLIVERT. See BILIVERT.

BELLINI, JACOPO. An old Venitian painter, born at Venice about the year 1405. He was a disciple of Gentile Fabriano, and, according to Ridolfi, was one of the most reputable painters of the early period at which he lived. That author mentions several of the works of this master, in the public edifices at Venice, particularly in the church of the Confraternity of St. John the Evangelist, representing different subjects from the

life of our Saviour and the Virgin Mary, which were held in great estimation at the time. He was also an eminent portrait painter, and left several pictures of the principal personages of the republic and others, one of which is particularly noticed by Ridolfi, that of Jacopo Lusignano, King of Cyprus, who was beheaded at Venice. He died in 1470, aged about 65.

BELLINI, GENTILE CAV^{RE}. This painter was the eldest son of Jacopo Bellini, born at Venice in 1421. His first exertion in the art was assisting his father in some works he was employed in for the government, in which he showed such ability, that he was engaged to decorate the great Council-chamber at Venice, for which he painted several large pictures representing the most celebrated achievements of the Venetian Republic, of which a particular description is given by Ridolfi. These considerable works gained him great reputation. His next productions were some sacred subjects painted for the Confraternity of St. Marco. Some pictures by Gentile Bellini having been carried to Constantinople by some Turkish merchants, were shown to the Sultan Mahomet II., who applied to the Senate of Venice to permit the painter to visit his court, where he was received with particular favour, and painted the portraits of the Sultan and Sultanness, which were regarded as prodigies by the Turks. He was honoured with the order of knighthood, and presented with a gold chain and medal. On his departure to return to Venice, the Grand Signior gave him letters to the Republic expressive of his satisfaction, and the Senate bestowed on him an honourable stipend for life. He died in 1501, aged 80.

BELLINI, GIOVANNI. He was the younger son of Jacopo Bellini, and the brother of Gentile, born at Venice in 1422. Having learned the first principles of the art from his father, he for some time worked in conjunction with his brother, and assisted him in the works he was engaged in for the Council-chamber, but he was not long satisfied with the dry and gothic style, which at that time prevailed in the art, and by a contemplation of the simple effects of nature, he was the first of his countrymen that attempted in some degree to reform it. His design however still partook of the stiffness and formality of his time. Ridolfi states him to have been the first Venetian who painted in oil, and reports him to have learned it from Antonello da Messina. Many of the works of this master are to be seen in the churches at Venice, as he was very laborious, and lived to an advanced age. Some of his smaller pictures are placed in the collections of this country. Gio. Bellini has the credit of having been the instructor of two of the greatest painters of the Venetian school, Giorgione and Titian. He died in 1512, aged 90.

BELLINI, FILIPPO. This painter was a native of Urbino, and flourished about the year 1594. Almost unnoticed in the history of art, he is stated by Lanzi to have possessed uncommon capacity. He was a follower of the style of Federigo Baroccio, and one of the most successful of his imitators; as appears in his picture of the Circumcision in the Basilica of Loreto, and in the Marriage of the Virgin in the dome at Ancona. Among his most important works are fourteen pictures of the works of Charity in the Chiesa della Carita at Fabriano, and the Martyrdom of S. Gaudenzio in the Conventuali di M. Alboddo.

BELLINI, GIACINTO CAVALIERE. This painter was a native of Bologna, and a scholar of Francesco Albano. On leaving the school of that master, he was taken under the protection of the Count Odoardo Pepoli, by whom he was sent to Rome with Francesco Caracci, for the advantage of study. He was not long at Rome before he discovered an ability that recommended him to the patronage of Cardinal Tonti, by whom he was employed for some time, and who was so satisfied with his performances, that according to Malvasia, he procured him the Knighthood of the order of Loretto. He painted in the manner of Albano, and his pictures possess much of the graceful style of that esteemed master.

BELLINIANO, VITTORE. He was a native of Venice, and, according to Ridolfi, flourished about the year 1526. He painted history, and several of his pictures are in the Confraternity of St. Mark's at Venice, and in the churches of the neighbouring towns.

BELLOTTI, PIETRO. A Venetian painter of history and portraits, born in 1625. He was a scholar of Girolamo Forabosco, under whom he became an excellent colourist. He painted some historical subjects; but was more employed in portraits, in which he was very successful. He died at Venice in 1700, aged 75.

BELLOTTI, BERNARDO. A modern painter and engraver, born at Venice in 1724. He was the nephew of Antonio Canal, called Canaletti, the celebrated painter of the views in Venice, by whom he was instructed in the art. In imitation of his uncle, he also painted architectural views and perspectives, in a very picturesque manner. He principally resided in Germany, and has etched, from his own designs, several views in Dresden, Warsaw, and Vienna, and other subjects, as follow :

A set of six Landscapes and Views, engraved at Vienna.

A set of twelve architectural Ruins; the same.

Fifteen Views in Dresden.

Eight Views in the environs of Dresden.

Three Views in Warsaw.

He died at Warsaw in 1780, aged 56.

BELLUCCI, ANTONIO. This painter was born at Venice in 1654. He was a scholar of Domenico Difinico, and according to the Padre Orlandi painted several altar-pieces for the churches at Venice and Verona. In the church of the Ascencion at Venice, is a fine picture by him of the Nativity.

BEMMELL, WILLIAM VAN. A Dutch painter, born at Utrecht in 1630. He was the scholar of Herman Zachtleeven, and, like his instructor, excelled in painting landscapes. Not satisfied with the confined scenery of his native country, he went to Italy, and passed some years in designing after the most picturesque views in the environs of Rome. On leaving Italy he travelled through Germany, and settled at Nuremberg, where he met with great encouragement. The studies he had brought with him from Italy were an excellent resource to him in the composition of his pictures, and his pleasing manner of painting landscapes, with waterfalls, and enriched with ruins and architecture, made his works much sought after. His pictures have rarely found their

way to this country, and are chiefly confined to the collections in Germany. He etched six plates of landscapes which are dated in 1654, and show the hand of a master. He died in 1703, aged 73.

BEMMELL, PETER VAN. This artist was the grandson of William Bemmell, and was born at Nuremberg in 1689. He painted landscapes; but his pictures are little known, except in his native city. He etched six plates of landscapes lengthways, published at Ratisbon; *J. H. Osterbag, exc.* He died in 1723, aged 34.

BENASCHI, OR BEINASCHI, GIOVANNI BATISTA CAV^{RE}. A Piedmontese painter born in 1634. He went early to Rome, where he became a scholar of Pietro del Po; but afterwards studied under Lanfranco, or at least he formed his style from an imitation of the pictures of that master. The principal works of this artist are at Naples, where he painted several ceilings, and other works in fresco. He possessed an inventive genius, and was an able designer. He died in 1688, aged 54. There is an etching by this painter of a Holy Family, after Domenico Cerini, who was his intimate friend.

BENASECH, PETER PAUL. An engraver, who is said to have been born in London about the year 1744. He was a pupil of Vivares, and, according to Basan, worked some time at Paris, but returned to England. We have several plates by him of landscapes and other subjects, of which the following are the principal:

Peasants playing at Bowls; *after A. Ostade.*

Fishermen; *after Vernet.*

Return from fishing; *after the same.*

A Calm at Sea; *after the same.*

Morning; *after the same.*

Four large Landscapes; *after Dietricy*; engraved in 1770 and 1771. These are his finest prints.

BENCOVICH, FEDERIGO. This painter was a native of Dalmatia, but was educated at Bologna, and flourished about the year 1753. He appears to have studied the style of Carlo Cignani, whose firmness of design he approached more than the amenity of his colouring. Correct in his design, vigorous in his light and shadow, and intelligent in the theory of the art; he produced several esteemed works at Bologna, Milan, and Venice. In the church of la Madonna del Piombo at Bologna, is an altar-piece by this master of the Crucifixion of St. Andrew. He was more employed in painting easel pictures than large works, many of which are in Germany, where he resided some years.

BENEDETTI, DON MATTIA. This painter was a native of Reggio, and a scholar of Orazio Talamì. According to Averoldi, he flourished about the year 1700, and was esteemed as a fresco painter. One of his best performances was the ceiling of the church of S. Antonio at Brescia.

BENEDETTO. See CASTIGLIONE.

BENEDETTIS, DOMINICO DE. This artist was a Piedmontese, born in 1610. He was sent to Naples when young, where he was placed under the tuition of Fabrizio Santafede, and after studying some time under that master, he went to Rome, where he had the

advantage of becoming a scholar of Guido, whose graceful and elegant manner he imitated with success. On his return to Naples, he was favoured with the protection of the King, whose palace he ornamented with several pictures, and painted some works for the churches. Dominici mentions, as his most capital work, the Dome of the Chiesa di D. Regina, where he has represented, in the different compartments, subjects from the life of the Virgin Mary, entirely in the manner of Guido. He died in 1678, aged 68.

BENEFIAL, CAVALIERE MARCO. This painter was born at Rome in 1684. There are several of his works in that city, which prove him to have possessed very considerable ability. In the academy of St. Luke is a fine picture of Christ and the Samaritan Woman, and in the church of the Stimate, the Flagellation. In the Palazzo Spada, there is a saloon entirely painted by him which is considered one of the finest productions of his time, where are also preserved the cartoons for his great fresco work of the dome of the cathedral at Viterbo. He died in 1764, aged 80.

BENFATTO, LUIGI. This painter was born at Verona in 1551, and was the nephew and scholar of Paolo Veronese, under whom he acquired a bold, vague, and vigorous style of painting, and according to Ridolfi, supported for some time after the death of Paolo, the celebrity of the school, and the splendid system of colouring established by that great master. He distinguished himself by many admired works in the public places at Venice. In the church of St. Nicholas, is a grand composition by this painter representing the Ascension of that Saint to Heaven, attended by a Choir of Angels, and figures, emblematical of the virtues of Faith, Hope, and Charity. In the Chiesa di S. Marta are several pictures of the life of that Saint. Many other works of Benfatto are mentioned by Ridolfi. He died in 1611, aged 60.

BENINI, SIGISMONDO. This painter was born at Cremona about the year 1675, and studied under Angelo Massarotti. He excelled in painting landscapes, in which the degradation in the distances was well observed, and the effects of light managed with intelligence. His pictures are highly finished, and very agreeably coloured. His talent was however confined to landscape, and when he attempted to introduce figures of his own, it always diminished their value.

BENOIST, OR BENOIT, WILLIAM PHILIP. A French engraver, born at Coutances in Normandy in 1725. He engraved some portraits, and a few other subjects, executed in a neat style. He resided during the latter part of his life in London, where he died about the year 1780. The following plates are by him:

PORTRAITS.

Galilee Galilei; *after F. Villamena.*

The President de Montesquieu.

Alexander Pope.

Rosen de Rosenstein, physician.

Sir Isaac Newton.

Blaise Pascal.

Albert Haller.

SUBJECTS.

Jupiter and Juno; *after Giuliano di Parma.*

Bathsheba bathing; *after Bonnier.*

BENSHEIMER, J. A German engraver, by whom we have a set of portraits of the Electors of Saxony. He marked his plates with the initials of his name J. B.

BENSO, GIULIO. This painter was born at Genoa, about the year 1601, and was a scholar of Gio. Batista Paggi. Soprani states him to have been also an eminent architect. He painted history and perspective, was patronized by the house of Doria, and executed some ornamental works in their palace. His most esteemed performance is the Crowning of the Virgin Mary, painted in fresco, in the church of the Nunziata; a very capital work. There are several of his pictures in oil, in the churches at Genoa, of which that of St. Domenico is much admired. He died in 1668, aged 67.

BENT, JOHN VANDER. A Dutch painter, born at Amsterdam in 1650. He was first instructed in the art by Peter Wowermans, but afterwards became a scholar of Adrian Vande Velde. His style of painting, both in his landscapes, his figures, and cattle, bears a much nearer resemblance to the works of Nicholas Berghem, than either of those masters, and may easily be mistaken for those of that painter. His pictures are frequently met with in the collections in this country; and without being ranked with the works of the artists before mentioned, they are nevertheless deserving of estimation. He died in 1690, aged 40.

BENVENUTO, GIOVANNI BATISTA, called L'ORTOLANO. This painter was born at Ferrara, about the year 1490. After studying some time in his native city, he went to Bologna, and became a scholar of Bartolomeo Ramenghi, called il Bagnacavallo. Barotti mentions several of the works of this master in his description of Ferrara, where they are highly esteemed. In the church of S. Nicolo, is a picture by him of the Virgin Mary and infant Jesus, with several Saints, painted in 1520. For S. Maria de Servi, he painted the Nativity, and in S. Lorenzo, he has represented the Adoration of the Magi. He died at Ferrara in 1525, aged about 35.

BERAIN, OR BERRAIN, JOHN. A French engraver, born at Paris, about the year 1636. He has etched several plates, mostly from his own designs, in a very neat manner, though rather stiff and formal; among others are the following:

Twelve plates—Of the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre.

Three plates—Of ornaments invented and engraved by *J. Berain.*

The Mausoleum for the Funeral of Marie Anne Christine Victoire de Baviere.

Devices for a Funeral Ceremony; *Berain, fec.*

BERARDI, FABIO. An Italian engraver, born at Siena in 1728. He went to Venice when young, and learned the art of engraving under Joseph Wagner. He has engraved several plates of historical subjects, and others, chiefly after the modern Venitian painters:

St. Seraphinus worshipping the Cross, half length; frontispiece. 1767.

A Woman sleeping, surprised by a Sportsman; *after Piazzetta*.

Isaac blessing Jacob; *after J. B. Pittoni*; *F. Berardi Vene, scul.*

The Sacrifice of Gideon; *after the same*; same inscription.

Jacob and Rachel; *after J. Varotti*.

Agar and Ismael in the Desert; *after J. Varana*.

Six Views in Venice; *after Canaletti*; engraved by *Berardi and Wagner*. 1742.

Four Pastoral Subjects; *after Piazzetta*.

BERCHEM. See BERGHEM.

BERCHET, PETER. A French painter, born in 1659. He was a scholar of Charles de la Fosse, under whom he studied till he was found capable of undertaking some works in the palaces in France. He came to England in 1681, and met with employment in ornamenting the houses of some of the nobility. His best work is the ceiling of the chapel of Trinity College, Oxford, where he has represented the Ascencion. He died in 1720, aged 61.

BERG, MATHIAS VANDEN. A Flemish painter, born at Ipres in 1615. According to M. Descamps, his father had the management of Rubens's estates in the neighbourhood of Ipres, who took this artist under his protection, and brought him up in his academy. He was an able and diligent designer, but, whether from a want of genius or from having too long accustomed himself to the servility of a copyist, he was unequal to the arrangement of original composition, and is only known by the excellent copies he left of some of the pictures by Rubens.

BERG, NICHOLAS VANDER. A Flemish engraver, supposed to be a native of Antwerp. He etched some plates after Rubens, which he marked *N. V. D. Berg*; among others,

The Portrait of Justus Lipsius; a middle-sized plate.

The Portrait of a devout Person, with a Crucifix; half length.

BERGE, P. VANDER. A Dutch engraver, of no great celebrity. His principal work was a set of plates for a folio volume of prints, published at Amsterdam; entitled *Theatrum Hispaniæ*, or views of the towns, palaces, &c. of Spain. They are etched in a decided manner, but formal and stiff. He also engraved some portraits, one of which is a Jew Rabbi, with a Hebrew inscription; inscribed *P. V. D. Berge ad vivum del. et fec.*, and the Triumph of Galatea, *after A. Coypel*.

BERGEN, DIRK, THEODORE VAN. A Dutch painter of landscapes and cattle, born at Haerlem, about the year 1645. He had the advantage of being brought up under Adrian Vander Velde, whose charming manner he imitated, and was his ablest scholar. It has been asserted that "his colouring is more glowing than that of his master," with what truth, the connoisseur will have little difficulty in deciding. Without approaching in any respect to the exquisite qualities of that admired painter, his works notwithstanding possess considerable merit, and are deservedly placed in the collections of the curious. His cattle, without the correctness of Adrian Vander Velde, are spiritedly

touched, and his pencil is free and firm. We regret a blackness in his shadows, which renders the effect of his pictures abrupt and harsh. He died in 1689, aged about 44.

BERGER, DANIEL. A modern engraver, born at Berlin in 1744. He was instructed in the art by his father, who did not arrive at great celebrity. He has engraved several portraits of the Royal Family of Prussia, and other distinguished personages, and also many historical and other subjects, principally after the painters of his country. In 1787, he was appointed rector and professor of engraving of the academy at Berlin. Among others we have by him the following plates :

A Bust of a Man with a gold chain; *after G. van Eckhout.*

The Virgin and Child; *after Coreggio.*

The Virgin Mary; *after Raffaele.*

Servius Tullius; *after Angelica Kauffman.*

The Death of Major de Kleist; *after D. Chodowiecke.*

The Death of Schwerin; *after J. C. Frisch.*

BERGHEM, sometimes called BERCHEM, NICHOLAS. The family name of this admirable painter was Van Haerlem; he was the son of Peter van Haerlem, a painter of little notoriety, and was born in 1624. He received his first instruction from his father, but was afterwards a scholar of John van Goyen, and lastly of John Baptist Weenix. The circumstance by which he acquired the name of Berghem, is thus related by the Dutch biographers. During the time he studied under Van Goyen, his father (probably for some indiscretion) pursued him, with an intention of chastising him, into the house of his master, who, perceiving his father's purpose, and being desirous of sheltering his favourite pupil, called out to his other scholars *Berg hem*, which in Dutch signifies *hide him*, and his fellow students afterwards called him by that name. His genuine signature on his pictures, drawings, and etchings is generally *Berghem*. The pictures he painted in the early part of his life have some resemblance to the works of Weenix, although touched with more delicacy, and, like the pictures of that master, they represent sea-ports and embarkations. He afterwards formed to himself a different and a more interesting manner, representing landscapes of most delightful scenery, enriched with architectural ruins, and decorated with charming groups of figures and cattle. His pictures of those subjects are superior to any painter of his country, except his contemporary John Both, and there appears to have been some degree of rivalry between those celebrated artists. M. Vanderhulk, the Burgomaster of Dort, a great encourager of art, engaged Berghem and Both to paint each a picture, for which he stipulated to pay them a liberal remuneration, and a certain sum, as a premium, to the artist whose work should be esteemed to be preferable. Berghem, animated by emulation, exerted the utmost effort of his art, and painted a picture of extraordinary beauty, representing a grand mountainous landscape, richly embellished with figures and cattle of every description. The effort of Both was no less successful, and he produced an admirable Italian scene, glowing under the clear atmosphere of that delightful country, and painted with all the charm of pencilling for which he is so distinguished. The competitors produced their works, and their patron pronounced his judgment in terms as honourable to his liberality, as they were creditable to the talents of the artists. He assured them that their admirable performances had deprived him of the possibility of preference, and that, as they had both reached the perfection of the art, they were both

entitled to the premium, the prize of fame. The style of Berghem is excellent; he painted with surprising facility, yet his pictures have all the finish that could be wished. Extremely happy in the choice and arrangement of his compositions, he has given a singular grace and beauty to his figures, without departing from the propriety of costume. The distribution of his masses, and his conduct of light and shadow, are masterly and intelligent; and the delicate degradation of his aerial perspective, the light floating of his skies, and the transparence of the water, have never been surpassed by any painter of his country. This celebrated artist has also amply contributed to the portfolios of the curious collector, by the numerous exquisite drawings and etchings he has left us. Of which the latter are executed in a much more finished manner than we are led to expect from the point of a painter. There is a descriptive catalogue of the etchings of Berghem, by Henry de Winter, published at Amsterdam in 1767. The following list comprises his principal plates:

SETS OF PRINTS ETCHED BY BERGHEM.

- Six plates of Cows, with the title, called the Milkmaid; *C. Berghem, fec. et exc.* 1634 to 1644.
- Six of Sheep; in the title print, a woman sitting on a stone.
- Six of Goats; in the title print, a man sitting with a dog.
- Eight of Sheep; in the title print, a woman standing near a rock.
- Eight of Sheep and Goats; in the title print, a man.
- Five larger plates upright, one dated 1652; all marked *Berghem, fec.*
- Four smaller plates of different animals, lengthways; marked *N. B.*
- Six of the Heads of Sheep, Goats, &c.; small; scarce.

SINGLE PRINTS ETCHED BY BERGHEM.

- A Cow drinking; *Berchem, fec.* 1680.
- A Cow watering; *C. P. Berghem, inv. et fec.*; fine and rare.
- A Landscape, with two Cows lying, and one standing; *Berghem, fec.*
- A Landscape, with Cows, and a Man riding on an Ass; *N. Berghem, fec.*
- A Landscape, with a Woman bathing her Feet in a Brook, and a Man behind leaning on a Stick, with Animals and Figures, and a Ruin in the distance.
- A Boy riding on an Ass, speaking to another Boy, who is playing on the Bagpipes, called the Bagpiper; fine.
- A Landscape, with a Man playing on the Flute, and a Woman sitting; scarce; without a mark.
- A Landscape, with a Man standing, and a Woman seated suckling a Child; without a mark; very scarce.

Berghem died in 1683, aged 59.

BERGMULLER, JOHN GEORGE. A German painter and engraver, born at Dirkheim in Bavaria, in 1687. He was a scholar of Andrew Wolf, and according to Huber, there are several of his paintings in the churches and cabinets, at Augsburg. He has engraved a number of plates, many of which are from his own designs, and others after Carlo Maratti. They are etched and finished with the graver. He sometimes signed his plates with his name, and sometimes with the initials I. G. B. Among others we have the following:

- Four; the Baptism of Christ, the Transfiguration, the Resurrection, and the Ascension.
- The Conception.
- The Virgin Mary caressing the infant Christ.
- The Death of St. Joseph; inscribed *S. Joseph moriens.*

Christ on the Mount of Olives.

Sancta Catherina Victrix.

St. Sebastian, Martyr.

The Virgin and infant Jesus presenting the Rosary to St. Dominick.

St. Francis kissing the Foot of the infant Jesus.

An emblematical subject on the Misfortunes of the Times; inscribed *Tumultum adduxit tempus.*

Justice and Peace; *Justitia et Pax*, &c.

The Four Seasons. 1730.

Four of the Signs of the Zodiac; I. G. B. 1730.

Five figures of Women, emblematical of the Virtues.

BERGUNZONI, LORENZO. This painter was born at Bologna, in 1646, and was first a scholar of Gio. Batista Bolognini, but he afterwards studied under Guercino. His first attempts were in historical subjects, in which he had some success; but having painted the portraits of some persons of distinction at Bologna, he met with such encouragement, that he devoted himself entirely to that department of the art, in which he excelled.

BERKHEYDEN, JOB. A Dutch painter, born at Haerlem, in 1643. It does not appear that he had any instructor, but by a natural inclination for the art, he employed himself when young, in making sketches of the environs of Haerlem, and the commendation bestowed on his first essays, encouraged him to adopt it as a profession. His genius led him to paint landscapes, and views of the Rhine, which he represented in a very pleasing manner, and his attentive observance of nature enabled him to give an appearance of air and sunshine to his pictures, which produces a very agreeable effect. He decorated his landscapes with small figures, tolerably correctly drawn, and very neatly touched. He sometimes painted village feasts and merry makings, which are not without considerable merit. In company with his brother, who is the subject of the following article, he travelled through Germany, and was for some time in the employment of the Elector Palatine, for whom he painted several pictures, and was presented with a gold chain and medal. He returned with his brother to Holland, where he met with great encouragement. In the year 1698, he had the misfortune to fall into a canal at Amsterdam, and was drowned. He was aged 55.

BERKHEYDEN, GERARD. He was the younger brother of Job Berkheyden, born at Haerlem, in 1645. The success of his brother encouraged him to the attempt of becoming a painter, and he was assisted by his instruction. These artists appear to have been bound to each other by the most affectionate attachment, their pursuit of the same profession, instead of producing jealousy or ill-will, seems only to have inspired them with a laudable emulation, and a desire of contributing to each other's celebrity. The pictures of Gerard Berkheyden are faithful representations of select views of the interior of the principal towns in Holland and Germany, painted with great neatness, and well coloured. They are sometimes ornamented with figures by Job Berkheyden, who surpassed his brother in that branch of the art. He died at Amsterdam in 1693, aged 48.

BERKMANS, HENRY. A Dutch painter, born at Clunder, near Williamstadt, in 1629. His first master was Thomas Willeborts Boschart, under whom he studied some time.

he afterwards became a scholar of J. Joerdaens. On leaving that master, he painted some historical pictures with reputation, but the encouragement he met with in painting portraits, induced him to forsake a path which promised to lead him to celebrity. Such was the desire of possessing his portraits, that it was with difficulty he could fulfil his engagements. He painted the Count of Nassau, the Admiral de Ruyter, and many of the most distinguished personages of his country. His most capital work is a large picture of the Company of Archers, in the Town-house at Middleburg.

BERLINGHIERI, CAMILLO, CALLED IL FERRARESE. This artist was born at Ferrara, about the year 1596. He was the scholar of Carlo Bononi, and proved a very reputable painter of History. His works are chiefly at Ferrara and at Venice, where he was called il Ferraresino. In the church of S. Niccolo, at Ferrara, is a fine picture, by him, of the Miracle of the Manna, and in S. Antonio Abate, the Annunciation. He died at Ferrara, in 1635, aged 39.

BERNABEI, PIER ANTONIO, CALLED DELLA CASA. This painter was a native of Parma, and flourished about the year 1550. He was not a scholar of Parmegiano, as has been asserted, but was rather a follower of the style of Coreggio. Although Orlandi contents himself with styling this excellent artist *Pittor non ignobile*, his great work of the Cupola of la Madonna del Quartiere, proves him to have been one of the ablest fresco painters of his time in Lombardy. It represents a Multitude of the Blessed, a grand composition, copious without confusion; the figures designed in a Coreggiesque style, with great relief, and a vigour of colouring which has still preserved its original freshness. There are other considerable works by this master at the Carmelites, and in other public places at Parma.

BERNARD, OF BRUSSELS. See VAN ORLEY.

BERNARD, SOLOMON, OR LITTLE BERNARD. A French engraver, born at Lyons, in 1512. He acquired the name of Little Bernard, according to Sandrart, from his diminutive size, but it is reported by others, with more probability, to have been given him on account of the small size of his prints. He executed a number of wooden cuts for the booksellers, which are well designed, and cut with great spirit and neatness. His best prints are those he executed for the Bible which was published at Lyons, at different times, from 1550 to 1580. Besides which we have by him the following:

A set of prints for the Metamorphoses of Ovid; published at Lyons, in 1557.

A set of Medals for the Epitome of the Antiquities of Giacomo Strada, of Mantua; published at Lyons, in 1553.

Thirty-four of the History of Psyche; with Italian verses.

Eighteen of Baths; printed at Lyons, in 1572.

A set of prints for the Golden Ass of Apuleus; published at Lyons, in 1558.

A set of vignettes for the French Translation of Virgil; printed at Lyons, in 1560.

The Seven Planets, represented by the figures of Heathen Divinities.

Twenty-two of Theatrical Decorations.

A set of oval prints, for a Book of Hymns; printed at Lyons, in 1560.

BERNARD, SAMUEL. A miniature painter and engraver, born at Paris, in 1615. He was a scholar of Simon Vouet, and made some attempts at fresco painting, but not succeed-

ing to his expectation, he for some time painted miniature, but finally devoted himself entirely to engraving. He engraved several plates, both with the point and in mezzotinto, of which the following are the principal:

ETCHINGS.

Charles Louis, Duke of Bavaria; *after Vandyck*; S. Bernard. 1657.

Louis Garnier, sculptor and painter.

Philip, Count of Bethune.

Anne Tristan de la Beaume de Luze, Archbishop of Paris; *after de Troy*.

The Apparition of St. Peter and St. Paul to Attila; *after Raffaele*.

The Young Astyanax discovered by Ulysses in the Tomb of Hector; *after Bourdon*.

The Crucifixion; *after Ph. de Champagne*.

The Virgin Mary, with the dead Christ; *after the same*.

The Ascension; *after the same*.

An allegorical subject of Concord.

The Flight into Egypt; *after Guido*.

MEZZOTINTOS.

The Portrait of Louis XIV.; oval.

Sebastian, le Prestre de Vauban; *after F. de Troy*.

The Nativity; *after Rembrandt*.

A Herdsman driving Cattle.

An Ox Market; *after B. Castiglione*.

The Repose; called *La Zingara*; *after Coreggio*.

Basan, and after him Mr. Strutt, have been led into an error, in respect to this artist, in consequence of his having used the point as well as mezzotinto, and have divided his plates between two artists of the name of Bernard; M. Heineken, and M. Huber, however, very satisfactorily prove them to have all been by this engraver.

BERNARDI, FRANCESCO. According to Averoldi, this painter was a native of Brescia, and painted history with reputation. His principal works were in the churches of Santa Croce and S. Giovanni, in his native city.

BERNAZZANO. A Milanese painter, who flourished about the year 1536. He painted landscapes, animals, and fruit, in which he excelled, particularly as a colourist. The figures in his landscapes are generally painted by Cesare da Cestu, a scholar of Leonardo da Vinci.

BERNIGEROTH, MARTIN. A German engraver, born at Ramelsbourg in the county of Mansfeld, in 1670. He resided at Leipsic, where he engraved a great number of portraits, executed with the graver, in a tolerably neat manner, among which are:

Prince Leopold of Anhalt-Dessau, on Horseback, with a Battle in the background.

Frederick August. II. King of Poland.

He died at Leipsic, in 1733, aged 63.

BERNIGEROTH, JOHN MARTIN. He was the son and pupil of Martin Bernigeroth, born at Leipsic, in 1713. He engraved several plates for the booksellers, but he is most known as an engraver of portraits, which are neatly executed in the style of his father; the principal of which are:

Frederick Augustus III. King of Poland.

Frederick Christian, Prince Reg. Pol.

John Adolphus, Duke of Saxe Weissenfeld. 1745. This is esteemed his best plate.

Sebastian Felix, Baron von Schwannenberg.

Christianus, Prince of Denmark.

John Gottfried Richter, Antiquary.

He died at Leipsic, in 1767, aged 54.

BERNYNCKEL, JOHN. An engraver whose works are little known. There is a small oval print by him, of the Adoration of the Shepherds; *after John van Achen*, which is not without merit.

BERRETINO, PIETRO. See CORTONA.

BERRETONI, NICOLÒ. This painter was born at Montefeltro, near Macerata, in 1627. He was the ablest scholar of Carlo Maratti, and painted history with some reputation. One of his best pictures is an altar-piece, in the church of S. Maria de Montesanto, at Rome, representing a subject from the life of St. Francis. He was received into the Academy of that city in 1675, and died in 1682, aged 55.

BERRUGUETTE, ALONSO. An eminent Spanish painter, born, according to Palomino, at Parados de Nava, in Castile. When he had made some progress in the art, the fame of the great Michael Angelo induced him to visit Italy, and he had the advantage of studying under that sublime master. He was the contemporary and friend of Andrea del Sarto, and made such improvement during his stay in Italy, that he returned to Spain an eminent proficient in both painting and sculpture. He also excelled as an architect. The Emperor Charles V. took him under his immediate protection, appointed him one of his painters, and employed him in many considerable works at Madrid, in the palace of the Pardo, and in the Alhambra of Granada, which established his reputation, and for which he was honourably remunerated by his munificent patron. He died at Madrid, in 1545.

BERTANI, GIO. BATISTA. See GHISI.

BERTAUD, MARIE ROSALIE. A French female engraver, born at Paris, about 1760. She was instructed in the art by St. Aubin and Choffard, and has engraved several plates, the best of which are those after the pictures of Vernet, entitled,

Orage impétueux; an oval plate.

Les Pêcheurs à la ligne.

Le Rocher percé.

La Barque mise à flot.

La Pêche au clair de la Lune.

Les Pêcheurs Italiens.

BERTELLI CRISTOFANO. An old Italian engraver, a native of Rimini, in the duchy of Modena, about 1525. We have by him a few plates, executed with the graver, in rather a stiff manner.

- The Portrait of Ottavio Farnese, Duke of Parma.
 The Conversion of St. Paul; marked *Per me Christofano Bertelli*.
 The Virgin and Infant, with St. Sebastian, St. Francis, and St. Roch; *after Coreggio*.
 The Virgin and Infant, with St. Augustine, St. Sebastian, and St. Helena, with St. Joseph sleeping; inscribed *Per me Christofano Bertelli*.
 The Virgin and Child, with St. George, and other Saints; inscribed the same.
 The different Ages of Man; *Cristofano Bertelli, sc.*

BERTELLI, FERRANDO. This old engraver was born at Venice, about the year 1525. He engraved some plates after the Venetian painters, and others. By him we have:

- A print, entitled *Omnium fere gentium, &c. Ven.* 1569.
 Christ curing the Sick. *Farinati, pinx. F. Bertelli, ex.* 1566.
 The Crucifixion; *after Guilio Romano*.
 Venus and Cupid; *after Titian*; etched by *F. Bertelli. Nic Bertelli, exc.* 1566.
 Specchio della vita humana. In Venezia per *F. Bertelli.* 1566.

BERTELLI, LUCAS. This engraver was probably a relation of the preceding artist. He has engraved several plates after the great Italian painters, and is said to have been a printseller. Some of his prints are very scarce.

- A Bust of Hippolita Gonzaga, Daughter of Ferdinand; *Lucas Bertelli, ex.*
 The Israelites tormented by Serpents; *after M. Angelo*.
 The Baptism of Christ; *L. Bertelli*; with an Inscription, *Non isti Christum latices, &c.*
 Christ washing his Disciple's Feet; *Lucas, sc.*
 The Flagellation; inscribed *Et fui flagellatus, &c. Lucæ Bertelli*.
 The Crucifixion; marked *M. A. Lucas Bertelli formis*.
 The Descent from the Cross; *Lucæ Bertelli formis*; fine.
 The Four Evangelists; *after Coxie*; *Lucæ Bertelli formis*.
 The Last Judgment; *after J. B. Fontana*; *Lucæ Bertelli formis*.
 A Woman and Children warming themselves by a Fire; *after Titian*; *Lucæ Bertelli, ex.*

BERTIN, NICHOLAS. An eminent French painter, born at Paris, in 1667. His father was a sculptor, who dying when he was a boy, he was placed under the tuition of John Jouvenet, and afterwards studied under the elder Boulogne. His progress was rapid, and at eighteen he gained the first prize at the Academy, and was sent to Italy for improvement, with the pension of the King, where he remained four years. On his return to Paris, he distinguished himself by some historical works, and was made a Royal Academician in 1703. He was employed by Louis XIV. in the chateau of Trianon, where he painted Vertumnus and Pomona, and other works. His principal performance was the ceiling of the church at Plessis Saint Pierre, in Normandy. In the abbey of St. Germain des pres, is a fine picture by Bertin, representing the Baptism of the Eunuch of the Queen of Candace. This able artist died at Paris, in 1736, aged 69.

BERTOJA, GIACOMO. According to Padre Orlandi, this painter was a native of Parma, and a scholar of Francesco Mazzuoli, called Parmegiano. He painted history, and is stated by that author to have died in 1558.

BERTUSIO, GIOVANNI BATISTA. This painter was a native of Bologna, and studied under Denys Calvart at the same time with Guido and Albano, and he followed their example, in leaving that master, to place himself in the great school of the Caracci. He painted history, in the manner of Guido, but in endeavouring to imitate the suavity of that esteemed master, his colouring became cold and chalky. His drawing is correct, and the turn of his figures graceful. There are many of his pictures in the churches at Bologna, mentioned by Malvasia. In S. Giovanni, in Monte, is a picture of the Virgin Mary and infant Jesus, with St. Anthony, and other saints. In S. Domenico he has painted the Death of St. Joseph, and in S. Stefano a picture of St. Guiliana.

BERVIC, CHARLES CLEMENT. A modern French engraver, born at Paris, in 1756, and received in the Academy in 1784. He was a pupil of J. G. Wille, and has engraved several plates, in the clear finished style of his master. We have by him, among others,

The Portrait of Louis XVI.; engraved in 1790; *after Callet*; fine.

Jean Sénac de Meilhan, a celebrated Physician; *after Duplessis*.

Charles Linneus, a celebrated Botanist; *after Roslin*.

Le Repos; *after Lepicier*.

La Demande acceptée; *after the same*.

The Education of Achilles; *after J. B. Regnault*; very fine.

BESENZI, PAOLO EMILIO. This artist was born at Reggio, in 1624. He distinguished himself as a painter, a sculptor, and an architect. Although the friend and companion of Lionello Spada, he differed from his style, preferring the graceful manner of F. Albano. His principal pictures are in the church of S. Pietro, which establish his reputation as a painter. He died in 1666, aged 42.

BESOZZI, AMBROGIO. A painter and engraver, born at Milan, in 1648. He was first a scholar of Gioseffo Danedi, and afterwards studied under Ciro Ferri. He excelled in painting architectural views, friezes, basso relievos, and other works of decoration. He died at Milan, in 1706, aged 58. He etched two plates,

The Portrait of Coreggio.

The Apotheosis of a Princess; in which the portrait was by Bonacina, and the other part of the plate by Besozzi; *after Cesare Fiori*.

BETTELINI, PIETRO. A modern Italian engraver, born at Lugano, in 1748. He was sometime a pupil of Gandolfi, at Bologna, and afterwards came to England, and was instructed by Bartolozzi. We have by him the following plates, in the dotted manner:

The Queen of Edward IV.; *Rigaud, pinx.; P. Bettelini, fec.*

Picturesque Amusements; *Angel Kauffman, del.; P. Bettelini, fec.*

Practical Exercise; same inscription.

Date obolum Belisario.

BETTES, JOHN and THOMAS. These brothers were eminent miniature painters in the reign of Queen Elizabeth, by whom they were patronised, and John painted her portrait.

BETTI, PADRE BIAGIO. This painter was born at Pistoja, in 1545, and was a disciple of Daniello da Volterra. Soon after the death of that master, he became a monk of the order of Theatines. His works are principally confined to the monastery of that order at Rome. In the refectory, he painted the Miracle of the Loaves and Fishes, and in the library, Christ disputing with the Doctors. Baglioni asserts, that he was fifty years a religious, and died in 1615, aged 70.

BETTINI, DOMENICO. According to Padre Orlandi, this painter was born at Florence, in 1644. He was first a scholar of Jacopo Vignali, but afterwards went to Rome, and became a disciple of Mario Nuzzi. His pictures, like those of his instructor, represent fruit, flowers, birds, and fish, which are well painted.

BETTINI, PIETRO. An Italian engraver, who etched a few plates, in a slight manner. By him, among others, we have,

Christ appearing to Peter; *after Domenico Campelli*; marked *Pietriss. Bettinus, del. et scul.* 1681.
The Martyrdom of S. Sebastian; *after Domenichino*.

BEVILAQUA. See SALIMBENE.

BEUCKELAER, JOACHIM. This painter was born at Antwerp, in 1530. He was the nephew of Peter Aertsen, by whom he was instructed. His pictures, like those of his uncle, represent the interiors of kitchens, with dead game, fish, fruit, &c. They were much admired, although M. Descamps states that he was so poorly paid for them, that he lived in poverty. He died in 1610, aged 40.

BEURS, WILLIAM. This painter was born at Dort, in 1656. He was a scholar of W. Drillenburgh, and painted landscapes, portraits, and flowers, with some reputation.

BIANCHI, FRANCESCO, called IL FRARI. According to Vidriani, this painter was born at Modena, in 1447. His works were much esteemed at his time, and are said by that author to have been gracefully designed, and painted with a fine impasto of colour. He also gives him the credit of having been the instructor of Coreggio. He died in 1510.

BIANCHI, BALDASSARE. This painter was born at Bologna, in 1614. He was first a scholar of Giovanni Paderna, but afterwards studied under Agostino Metelli. He passed the greater part of his life in the employment of the Dukes of Modena and Mantua, whose palaces he ornamented with a great number of his paintings. Orlandi states, that he had a daughter, LUCREZIA BIANCHI, who also distinguished herself in the art. He died in 1679, aged 65.

BIANCHI, ORAZIO. He was born at Rome, and, according to the Abate Titi, was a respectable painter of history. His best work was the Marriage of St. Joseph and the Virgin Mary, in the church of St. Gioseffo at Rome.

BIANCHI, FEDERIGO. This painter was a Milanese. He was a relation and a scholar of Giulio Cesare Procaccini. Padre Orlandi reports, that at the early age of seventeen, he

painted three works in fresco, in the cloister of the monastery of the Padri Zoccolanti, at Milan. Several other works by this master were in the churches of that city. He was greatly patronised by the Duke of Savoy, who held his talents in high estimation, and honoured him with a gold chain and medal.

BIANCHI, CAV^{RE} ISIDORO. This painter was a native of Milan, and flourished about the year 1626. He studied under Pier Francesco Mazzucchelli, called Morazzone, and was one of the ablest followers of his style. He excelled in fresco painting, more than in oil, as is evident in his works in the church of S. Ambrogio, at Milan, and in different churches at Como. He was chosen by the Duke of Savoy to finish a grand saloon at Rivoli, which had been commenced by Morazzone, and was left unfinished at his death. He was afterwards made painter to the court, and was knighted in 1631.

BIANCUCCI, PAOLO. He was born at Lucca, in 1583, and, according to Lanzi, was a distinguished scholar of Guido, whose graceful and delicate style he followed. His works bear a near resemblance to those of Sassoferrata. Of his best pictures may be noticed, a representation of Purgatory, in the church of the Suffragio, and an altar-piece of several saints in S. Francesco. He died in 1653, aged 70.

BIBIENA. See GALLI.

BICCI, LORENZO DI. This old painter was born at Florence, in 1400, and, according to Vasari, was a disciple of Spinello. He painted several works in fresco, in the churches at Florence, of which the most esteemed were the History of S. Francesco, the Assumption, in the church of S. Croce, and others in S. Maria del Fiore. He died in 1460, aged 60.

BICKHAM, GEORGE, SENIOR. An English engraver; he was chiefly employed in engraving plates of writing, in which he excelled. We have a few portraits by him, but indifferently executed. Among others the following:

George Shelly, a writing-master; after his own design. 1709.

John Clark, also a writing-master; *G. Bickham, senior, scul.*

Robert More, another writing-master; *same.*

Sir Isaac Newton, with emblematical Ornaments; *G. Bickham, senior, scul.* 1752. Sold by John Bickham, engraver.

BICKHAM, GEORGE, JUNIOR. The son of the preceding artist. He was not more distinguished in the art than his father. He engraved the portraits of his father and himself, and a kind of frieze, representing a view of Newmarket.

BIE, ADRIAN, DE. A Flemish painter, born at Liere, near Antwerp, in 1594. He received his first instruction in the art from Wouter Abts, an obscure artist. At eighteen years of age he went to Paris, where he studied some time under Rodolph Schoof, a Fleming, who was painter to Louis XIII. He afterwards visited Rome, where he remained eight years. In 1623, he returned to Flanders, and was much employed for the churches and in painting portraits. His most esteemed work was a picture of St. Ely, in the collegial church of St. Gommer at Liere. He was the father of Cornelius de Bie, who has cele-

brated the works of the painters of his country in Flemish verse, under the title of *Het Gulde Cabinet der Edele Schilderkunst*.

BIE, JAMES. See BYE.

*J. J. Bredemann
1762-1828
See new edition*
BIESELINGHEN, CHRISTIAN JOHN VAN. A Dutch portrait painter, born at Delft, in 1558. Karel van Mander states, that this artist painted a portrait of the Prince of Orange from memory, after his assassination by Gerards. He died in 1600, aged 42.

BIGARI, VITTORIO. In the *Pitture di Bologna*, are mentioned several pictures by this master, in very favourable terms. He was a native of Bologna, and his works are to be met with in almost every public edifice in that city. In the church of the Madonna del Soccorso, is an admired picture by him of the Virgin Mary and infant Jesus, with S. Petronio, and other saints. In the palazzo Aldovrandi, he painted a gallery, in which he represented the principal transactions of that noble family.

BIGNON, FRANCIS. A French engraver, who flourished about the year 1690. He was principally employed on portraits, which are generally executed with the graver, though he occasionally called in the assistance of the point. His style is neat, but there is a want of harmony in the effect of his prints. Some of his portraits are ornamented with borders, with small emblematical figures, &c. We have by him,

Thirty-five Portraits of the Plenipotentiaries assembled at the Peace of Munster.

A set of Portraits of the illustrious Personages of France; engraved in conjunction with *Zachary Heince*, after the pictures by *S. Vouet*, in the gallery of the Palais Royal. They are dated in 1690.

BILIVERT, GIOVANNI. This painter was born at Florence, in 1576, and was brought up in the school of Lodovico Cardi, called Cigoli. He finished some of the works left imperfect at the death of his instructor, to whose style he endeavoured to unite the expression of S. di Tito, and something of the splendour of Paolo Veronese. There are several of his works in S. Gaetano and S. Marco, one of the most admired of which is the Elevation of the Cross, considered as his best performance. Another admired work of this painter is the Chastity of Joseph, in the gallery at Florence. He died in 1644, aged 68.

BILLY, or BILLI, NICCOLO and ANTONIO. Two Italian engravers, who flourished about the year 1734. They engraved several plates of portraits and historical subjects, executed with the graver in rather a stiff dry manner. Niccolo engraved some plates for the Museum Florentinum.

Fredericus Zuccharus.

Hans Holbein; *se ipse pinx.*

Pietro Leone Ghezzi; *se ipse del.*

Giovanni Morandi; *se ipse del.*

The Cardinal Pompeo Aldrovandi; *G. Berti, pinx. N. Billy.*

The Cardinel Spinelli; *Dom. Dupra, pinx. N. Billy. 1734.*

The infant Jesus sleeping; oval; *Nic. Billy, scul. Romæ.*

St. Philip Neri kneeling before the Virgin; *after S. Conca.*

The Holy Family; *after Caracci*; half-length figures.

The Flight into Egypt; *after Guido.*

BINCK, JAMES. An old German engraver, born at Cologne, about the year 1504. From the testimony of the German authors, it appears certain, that he was first a scholar of Albert Durer, which is also supported by the resemblance of some of his plates to the works of that master. He afterwards visited Rome, and, according to Sandrart, was a disciple of Marc Antonio, and engraved some plates after the works of Raffaello, under his direction. This artist holds a distinguished rank among the engravers denominated by the name of the little masters, on account of the small size of their prints. His style is very neat, sometimes resembling the works of H. Aldegrever, but his plates evince greater facility in the execution. His drawing is more correct, and there is a more agreeable taste in the turn of his figures. There has existed considerable confusion respecting the marks of the artists of this period, particularly those whose name commences with a B. The works of this master are generally either marked with the letters I. B. or with the cipher **ICB**. The style of his plates will also distinguish them. The following are his principal prints :

The Portrait of James (or Jacob) Bink, with a Cap, a Skull in his cloak, and a Cup in his right-hand.

The Portrait of Lucas Gassell; *I. B.* 1529. Inscribed *Imago ab Jacob Binck ad vivum delineata.* Portrait of Francis I.; *Franciscus rex Franciæ.*

Portrait of a young Princess. 1526.

Christiernus II. Danorum Rex. 1525.

Elisabeta, Danorum Regina.

Bust of Martin Luther.

Bust of Philip Melancthon; inscribed *Si Deus pro nobis, &c.*

St. Jerome, with the Lion.

Marcus Curtius on Horseback, going to throw himself into the Gulf.

The Triumph of Bacchus; a friese. 1528.

Infant Bacchanalians, Children pressing Grapes; friese. 1529.

The Seven Planets, represented by figures. 1528. *I. B.*

The Seven Virtues, of Faith, Hope, Charity, Justice, Patience, Fortitude, and Temperance; marked *I. B.*

An emblematical subject of Four Women forging a flaming Heart on an Anvil; marked 15 *I. B.* 29.

An emblematical subject of Hope, Envy, Tribulation, and Forbearance; 15 *I. B.* 29; the two last from the designs of *B. Pirkheimer.*

An armed Man at the foot of a Tree.

An emblem of History, represented by a Woman writing on a Tablet; circular.

A Lady and her Servant buying a Duck of a Peasant.

A Peasant selling Vegetables to a Woman.

Twenty, representing the Divinities; copied after *Caralius*, who engraved these plates after *Il Rosso.*

THE FOLLOWING ARE MARKED WITH THE CIPHER BEFORE MENTIONED.

Adam, holding the Branch of a Tree.

Eve, with a Branch with two Apples.

Lot and his Daughters; circular; marked twice.

David, with the Head of Goliah. 1526.

Judith, with the Head of Holofernes.

St. Michael vanquishing the Evil Spirit.

The Virgin Mary and St. Joseph adoring the infant Jesus in the Manger.

- The Virgin Mary and Infant crowned by an Angel. 1526.
 The Massacre of the Innocents; copied after *Marc Antonio*; very scarce.
 The Descent from the Cross, surrounded with other little subjects.
 St. John sleeping, with his Lamb. 1526.
 St. George and the Dragon.
 Mercury; a circular.
 A Man lying near a Pedestal, and a Woman arranging Flower-pots.
 A Woman approaching a Man with surprise, seated near a Pedestal, on which is a Child and some Vases; *after Raffaele*, engraved under the direction of *Marc Antonio*.
 A Woman beating and driving away the Devil with her Crutch. 1528.
 An old Man embracing a Girl. 1525.
 A Soldier and a young Woman.
 A Peasant carrying a Basket of Eggs.
 A Peasant and Woman dancing.
 A Child leading a Blind Man.
 A vignette, four Cupids mounted on Dolphins.
 A Vase, ornamented with the Heads of two Unicorns.

BISCAINO, GIOVANNI ANDREA. This painter was a native of Genoa. He painted landscape in a bold and spirited style, but, according to Soprani, the necessity he was under to paint with dispatch, to support a numerous family, prevented his bestowing that care and attention which would, under more prosperous circumstances, have rendered them more deserving of our esteem. He died of the plague, in 1657.

BISCAINO, BARTOLOMEO. He was the son of Gio. Andrea Biscaino, born at Genoa, in 1632. He was instructed by his father in the first rudiments of the art, and was afterwards a scholar of Valerio Castelli. From the early indications he gave of uncommon genius, great expectations were formed of his future eminence, and they were not disappointed. Before he had reached his twenty-fifth year, he had painted many considerable works, when his career was unfortunately stopped, by the dreadful visitation of the plague, with which Genoa was afflicted, in 1657, to which his father and himself both fell victims. In the gallery at Dresden, there are three pictures by this artist. He etched several plates, in a free bold style, resembling in some degree the works of Benedetto Castiglione, but in a more finished manner. His subjects are finely composed and elegantly drawn. He marked his plates sometimes B. B. The following are his most esteemed prints:

- Moses in the Bulrushes.
 Susanna and the Elders.
 The Nativity, with Angels.
 The Circumcision.
 The Wise Mens' Offering.
 Herodias, with the Head of St. John.
 The Virgin Mary and infant Jesus, with Angels.
 The Virgin suckling the infant Jesus, with St. Joseph.
 The Virgin suckling the Infant, with St. Joseph, and St. John with his Lamb.
 The Virgin adoring the infant Jesus.
 The Virgin with the infant Jesus on her Knee, St. John kissing his Foot, and St. Joseph behind.
 The Virgin, with the infant Jesus standing on her Knee, stretching out his Arm to St. Joseph; half-length figures.

The Holy Family, with St. John holding a Cross.

The Repose in Egypt, with Angels in the Clouds.

The infant Jesus reposing on the Globe.

St. Joseph, with the infant Jesus; half-length.

St. Christopher giving his Hand to the infant Jesus.

St. Christopher, with the infant Jesus.

Mary Magdalen in the Desert; dated 1656.

A Bacchanalian subject.

BISCHOP, JOHN DE. A designer and engraver, born at the Hague, in 1646. He was brought up to the law, and, according to Houbraken, practised in the courts in Holland. His favourite amusement was drawing, and his performances excited the admiration of the artists themselves. He excelled in copying the pictures of the most esteemed masters, in small coloured drawings, very well drawn and highly finished. As an engraver, he is more deserving notice, and he has left a great number of plates, principally etched, and harmonised with the graver, in a free and pleasing manner. There is great relief and richness of effect in his prints. His most important work was a set of prints for a book, entitled, *Paradigmata graphices variorum artiphicum, tabulis æneis. Pars 1. et 11. Hagæ. 1671, fol.* The first edition, published by the artist, contains one hundred and two plates. The second, published by Nic. Visscher, the same year, contains one hundred and thirteen plates. This engraver, with a whimsical affectation, latinised his name, and assumed that of Episcopus for Bishop, on which account he marked his plates with a cipher, composed of the letters J. E. *Æ*. Besides the above work, there are other prints by him, among which are:

Christ and the Samaritan Woman; *after An. Caracci.*

Joseph distributing Corn to the Egyptians; *after B. Breemberg.*

The Martyrdom of St. Lawrence; *after the same.*

He died at Amsterdam, in 1686, aged 40.

BISCHOP, CORNELIUS. A Dutch painter, born at Dort, in 1630. He was a scholar of Ferdinand Bol. He painted history and portraits, in the style of his master, but with very indifferent success. He died in 1674, aged 44.

BISET, CHARLES EMANUEL. A Flemish painter, born at Antwerp, in 1633. It is not said by whom he was instructed, but he went to Paris when he was young, and met with great encouragement. His pictures were adapted to the taste of that nation, representing galant assemblies, balls, concerts, and what are called conversations. Notwithstanding his success in that metropolis, the love of his native country brought him back to Antwerp, where he was appointed director of the Academy, in 1674. He designed his subjects with taste, and his pencil is neat and flowing, although his colour is rather cold and grey. His most considerable work is a large picture in the hall of the Society of Archers, at Antwerp, representing William Tell compelled to shoot the Apple from his Son's Head.

BISI, FRA BONAVENTURA. He was a monk of the order of St. Francis, at Bologna. He had been instructed in drawing when young, by Lucio Massari, and was celebrated for his copies in miniature from the works of Coreggio, Titian, Guido, &c. many of which

were in the cabinet of the Duke of Modena. He also etched a few plates after Parmegiano, Guido, &c. and one after his own design of a Holy Family, with St. John and St. Elizabeth, marked *F. B. B. F.* 1631. He died in 1662.

BISSOLO, PIER FRANCESCO. This painter was a native of Venice, and was brought up in the school of the Bellini. He flourished about the year 1520. Some of his works at Murano, and in the cathedral of Trevigi, are compared by Lanzi with those of the elder Palma.

BISSONI, GIOVANNI BATISTA. This painter was born at Padua, in 1576. According to Ridolfi, he was first a scholar of Francesco Appolodoro, called il Porcia, an eminent portrait painter, and afterwards studied under Dario Varotari. He painted several pictures for the churches and convents at Padua and Ravenna. He died in 1636, aged 60.

BIZZELLI, GIOVANNI. A Florentine painter, born in 1556. He was a scholar of Alessandro Allori, called Bronzino. He afterwards went to Rome, where he studied and painted some pictures for the churches. On his return to Florence, he executed several works for the public edifices, which are described by Borghini in his account of the painters and sculptors of Florence. He died in 1612, aged 56.

BLACEO, BERNARDINO. Ridolfi describes several works of this painter in the churches at Udine, in the Frioul. He appears to have flourished about the year 1550. The principal altar-piece of the church of S. Lucia at Udine is by this master, representing the Virgin Mary and infant Saviour, with a group of Angels, and St. Lucia and St. Agatha. In Porta Nuova, the Virgin and infant Christ, with St. Peter and St. John.

BLACKMORE, JOHN. An English mezzotinto engraver, who is said to have been born in London, about the year 1740. We have some well scraped plates by him, chiefly portraits, after Sir Joshua Reynolds, among which are the following:

Samuel Foote; *after Sir Joshua Reynolds.* 1771.

W. H. Bunbury, caricaturist; *after the same; J. Blackmore, fec.*

Henry Bunbury; *after the same.*

Innocence; *Blackmore, fec.* 1770. *Ryland & Bryer exc.*

BLANCHARD, JAMES. An eminent French painter, born at Paris, in 1600. He was first instructed in the art by Nicholas Botteri, his maternal uncle; and when he was 24 years of age, he went to Italy, and passed two years at Rome. He returned by way of Venice, when he was so struck with the beautiful colouring of the great Venetian masters, that he was induced to remain two years in that city. On his return to Paris, his works were greatly admired, and he was certainly the first that established a true and natural style of colouring, in which the artists of his country were very deficient. His chief works at Paris are the two pictures he painted for the church of our Lady, one representing St. Andrew kneeling before the Cross, the other the Descent of the Holy Ghost, and the Gallery in the Hotel de Boullion, where he painted thirteen large pictures of subjects from Ovid. He died at Paris, in 1638, aged 38.

Blanchard etched some plates from his own designs and others, among which are the following:

The Holy Family; without his name; *Chez Huart*.

Another Holy Family, with St. Catherine and St. John; *Chez Ciartres*.

The Birth of the Virgin; *Blanchard, pinx.; Huart, exc.*

St. Agnes adoring the infant Jesus in the arms of the Virgin Mary; *after Lodovico Caracci*; without the name of the engraver.

BLANCHET, THOMAS. A French painter, born at Paris in 1617. His genius at first directed him to sculpture, but after studying that art for some time under Sarrazin, he was advised to abandon it, on account of the delicacy of his constitution, and to apply himself to painting. He visited Rome, where he became acquainted with Nicholas Poussin, and the famous architect Algardi, who encouraged him in his studies, and assisted him with their advice. He had also the advantage of studying under Andrea Sacchi, by whose instruction he was greatly benefited. Encouraged by the commendations of these great masters, he applied himself with increased assiduity. After passing some years in Italy, he returned to Paris, where his talents were already known. After painting his pictures for the church of our Lady, representing the Vision of St. Philip, and the Baptism of the Eunuch of the Queen of Candace, he was engaged in some considerable works for the town-house at Lyons, which he executed in a manner that established his reputation as one of the ablest historical painters of his country. He was soon afterwards made a Royal Academician, in 1676, and on that occasion painted for his picture of reception, Cadmus killing the Dragon. He died at Lyons, in 1689, aged 72.

BLANKHOF, JOHN TEUNISZ. A Dutch painter of sea-pieces, born at Alkmaer, in 1628. He learned the first rudiments of the art from Arnold Tierling, a painter of no reputation, and became afterwards a scholar of Cæsar van Everdingen. On leaving that master, he went to Italy, and passed some time at Rome, where the Flemish Society of Painters conferred on him the name of Maat, or comrade. He excelled in painting marines and sea-ports. His best pictures represent storms on the coast of the Mediterranean, in which he combined the truth and nature of the Dutch school with the grand scenery of Italy. He died in 1670, aged 42.

BLANCUS, CHRISTOPHER. An engraver, supposed to be a native of Germany, who flourished about the year 1600. He engraved a few plates in the manner of John Muller, but with not much success. We have by him,

A Holy Family, accompanied by Angels; half length; *after Spranger*. 1595.

The Portrait of Michael Angelo Buonarrotti; *Christophorus Blancus faciebat*. 1612.

BLANSERI, VITTORIO. This painter was born at Venice, about the year 1735, and was educated in the school of the Cav^{re} Beaumont. He is considered his ablest scholar, and succeeded him in the service of the court of Turin, in which city are his principal works. Three of his pictures are in the church of S. Pelagio, one of which is particularly admired, representing S. Luigi fainting, supported by an angel. He died in 1775, aged about 40.

BLECK, or BLEECK, PETER VAN. A Flemish engraver, who came to England about the year 1730. He is supposed to have been the son of Richard Bleek, a painter of portraits.

He engraved several plates in mezzotinto, which, without any superior excellency, are clearly scraped, and have considerable merit. He sometimes marked his plates **PB**. We have by him,

- Richard van Bleeck, painter; *se ipse, pinx. P. van Bleeck, junior, fec.* 1735.
 Rembrandt van Rhyn; *se ipse, pinx. Van Bleeck.* 1727; with the cipher.
 Francis du Quesnoy, called Fiammingo. Sculptor, *A. Vandyck, pinx. P. V. B. I. f.* 1751.
 Nell Gwyn; *after Lely.*
 Mrs. Clive, in the Character of Phillida; *P. van Bleeck, fec.* 1735.
 Mrs. Cibber, in the Character of Cordelia; *the same.*
 Griffin and Johnson, in the Characters of Tribulation and Ananias; *the same.*
 The Virgin Mary and Infant; *after A. Vanderwerf.* 1748.

BLECKER, J. G. A Dutch designer and engraver, born, according to M. Huber, at Haerlem, about the year 1600. He etched several plates, both from his own designs and after other masters, executed in a slight and spirited style, of which the following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

- A Landscape, with Jacob and Rachael; *J. G. Blecker, fec.*
 A Landscape, with Rebecca and the Servant of Abraham; *the same.*
 A Peasant, and a Woman riding in a Waggon; *the same.*
 A similar subject.
 A Landscape, with a Carriage at the Door of an Inn; *J. G. Blecker, fec.* 1643.
 A Landscape, with a Woman milking a Cow, and a Peasant. 1643.
 A Landscape, with Cattle.
 A Landscape, with a Woman on Horseback.
 A Landscape, with Figures on Horseback.
 A Landscape, with a Shepherd watching his Flock.

SUBJECTS FROM CORNELIUS POLEMBURG.

- Jacob and Laban dividing their Flocks; *J. G. Blecker, aq. fort.* 1638.
 The Lystrians wishing to sacrifice to Paul and Barnabas; *same mark.* 1638.
 The Crucifixion; *C. P. pinx. I. C. B.*

The three last are engraved in the style of Rembrandt.

BLEKERS, N———. A Dutch painter, born at Haerlem about 1635. He painted history, and was patronized by the Prince of Orange, for whom he painted one of his best pictures, representing the Triumph of Venus. Vondel, a poet of his country, has celebrated the works of this painter.

BLES, HENRY DE. An old Flemish painter of landscapes, born at Bovines in 1480. He imitated the style of Joachim Patenier, and painted in the stiff and dry manner of his time. He generally introduced into his landscapes scriptural subjects, with a number of figures neatly drawn. Instead of marking his works with his name, he usually painted an owl in one of the corners. He died in 1550, aged 70.

BLESSENDORF, SAMUEL. A Prussian enamel painter and engraver, born at Berlin, in 1670. He designed and engraved several portraits for Puffendorf's History of Sweden. He worked chiefly with the graver, and his plates are very neatly finished. Among others we have by him,

Charles XI., King of Sweden.

Charles XII.

Frederick Rodolphus Louis, Baron of Canitz.

Samuel Baron de Puffendorf.

Frederick III., Elector of Brandenburg. 1696.

Frederick William, Prince Electoral

Frederick William; *Adam de Clerc, pinx.*

The Portraits of John Frederick of Brandenburg, Margrave of Anspach, and the Margravine, in a Garden; *after Gasp. Netscher.* 1682; very fine.

BLESSENDORF, CONSTANTINE FREDERICK. The brother of the preceding artist, born at Berlin in 1675. He was a miniature painter and engraver. He worked chiefly for the booksellers. We have by him,

A Frontispiece for Juliani Opera; *S. Blessendorf, inv. C. F. Blessendorf, fec.*

Frontispiece for *Beyeri Thesaurus Antiquitatum*; *C. F. Blessendorf, fec.*

Portrait of Frederick William, Elector of Brandenburg. 1688.

BLOCKLANDT, ANTHONY DE MONTFORT. A Dutch painter, born at Montfort, in 1532. He was one of the ablest disciples of the celebrated school of Francis Floris, and painted history in the style of his master. He was much employed for the churches in Holland. Van Mander mentions three pictures, by this painter, in the great church at Utrecht, representing the Birth of the Virgin Mary, the Annunciation, and the Assumption, which were greatly admired in his time. At Gouda, he painted the Decollation of St. John, and at Dort several pictures of the Passion of our Saviour. Some of his works have been engraved by Hubert Goltzius, and others. His style of design and composition partakes more of the Italian taste than that of his country. He died at Utrecht, in 1583, aged 51.

BLOCK, JACOB ROGER. A Dutch painter, born at Gouda, in 1580. He went to Italy when he was very young, and applied himself particularly to the study of architecture and perspective. He made designs of the fine remains of antiquity in the environs of Rome; and, on his return to Holland, painted some pictures composed from those subjects, which were highly esteemed. Houbraken reports, that Rubens, in a journey he made through Holland, visited this artist, and on seeing his works, pronounced him the ablest painter of his country in the subjects he represented. He also excelled in military architecture, and was taken into the service of the Archduke Leopold, whom he accompanied in some of his campaigns, and was killed by a fall from his horse.

BLOCK, DANIEL. A painter of portraits, born at Stettin, in Pomerania, in 1580. He was a scholar of Jacob Scherer, a portrait painter of reputation, under whom he soon became a proficient, and ultimately surpassed his instructor. He was employed at the courts of Denmark and Sweden, and passed many years in the service of the Prince of Mecklenburg. He gained a large fortune by the exertion of very reputable talents, of which he was deprived by plunder. He died in 1661, aged 81.

BLOCK, BENJAMIN. This artist was the son of Daniel Block, born at Lubeck in 1631. He was instructed in the art by his father, and proved a reputable painter of history and

portraits. The Prince of Mecklenburg, in whose service his father passed great part of his life, took him under his protection, and sent him to Italy for improvement. He visited Rome, Naples, and Venice, and met with employment as a portrait painter in each of those cities. On his return from Italy, he was invited to the court of Saxony, where he painted the Electoral family, and the principal courtiers. His historical works were altar-pieces for the churches in different parts of Germany.

BLOEMAERT, ABRAHAM. A Dutch painter and engraver, born at Gorcum, according to Houbraken, in 1564; Sandrart says in 1567. The established accuracy of the former has a claim to our belief. He was the son of an architect, who placed him under the tuition of Joseph de Beer, but he seems to have profited most by studying and copying the works of Francis Floris. He painted history and landscapes; his colouring is excellent, but his drawing is very defective, and frequently negligent. One of his best works was a picture painted for the Emperor Rodolphus, representing Niobe and her Children destroyed by the Arrows of Apollo and Diana, and the Feast of the Gods, painted for the Count de la Lippe. He painted several pictures for the churches in Flanders. In the church of the Jesuits at Brussels, is a picture by Bloemaert, representing the Wise Mens' Offering. In the Cathedral at Mechlin, the Virgin Mary and infant Saviour, with a Glory of Angels, and at Leliendael the Nativity. As an engraver, he has a claim to considerable attention. We have by him a number of plates etched in a free, bold, and masterly manner, some of which are in imitation of pen-drawings. But his most esteemed prints are those executed in chiar-oscuro, the outlines of which, contrary to the usual process, are not cut on the blocks of wood, but are etched on copper. These are very spirited, and produce a good effect. His prints are sometimes signed with his name at full length, but more frequently marked *Ab. Bl. in.* or *A. Bl.* or thus, *A. Bloem.* The following are his principal prints:

ETCHINGS BY A. BLOEMAERT.

St. John, with a Lamb.
The Magdalen, penitent.
St. Peter, penitent.
The Holy Family; *J. Starterus, exc.* 1593.
Juno.
Four Landscapes, with Figures and Animals.

PRINTS IN CHIAR-OSCURO.

Moses and Aaron.
The Virgin and infant Jesus.
The Holy Family.
Two Busts, the Virgin Mary and St. Joseph.
St. Simon, with the Instrument of his Martyrdom.
The Magdalen, with a Crucifix.
St. Jerome reading; *A. Blo.*
Another St. Jerome; *after Parmegiano*; marked *F. P.*
A naked Infant; *after Titian.*
A Woman with a Veil; *after Parmegiano.*

Abraham Bloemaert died at Utrecht in 1647, aged 80.

BLOEMAERT, HENRY. Was the eldest son of the preceding artist. He painted portraits, but never rose above mediocrity.

BLOEMAERT, ADRIAN. This artist was the second son of Abraham Bloemaert, and received his first instruction from his father. He was sent to Italy, where he studied some time. He afterwards visited Vienna, where he met with employment, and ultimately settled at Saltzburg, and was killed in a duel. He painted history and portraits with some reputation. M. Heineken attributes to this artist several plates of portraits, although they are without his name.

BLOEMAERT, FREDERICK. He was the third son of Abraham Bloemaert, born at Utrecht about the year 1600, and distinguished himself as an engraver. He learned the art from his father, and was chiefly occupied in engraving after his designs. We have a number of etchings by him, as well as prints in chiar-oscuro. His principal work was a drawing-book, containing one hundred and seventy-three plates, engraved from the designs of his father. He also executed a few plates entirely with the graver. His prints are sometimes signed *A. Bloem, inv. F. B. filius fecit*, and sometimes *F. B.* The following are principally after his father's designs :

Twelve of the Archbishops and Bishops of Utrecht; two of which are by *Corn. Bloemaert*.

Thomas à Kempis.

St. Francis in a Hermitage.

The Body of Leander on the Sea-shore.

A set of sixteen figures of Men and Women; marked *F. B., fec.*

A set of thirty—Of Beggars; on the title is inscribed *Nudus inops mutilus F. B., fec.*

The Five Senses.

The Four Seasons.

Twenty Landscapes; *F. B. filius, fecit et exc.*

A Landscape, with a Pigeon-house.

Fourteen of Animals and Birds; entitled *Verscheide Besten and Vogelen*.

Four of Cock-fighting; *De Hanabyters*.

BLOEMAERT, CORNELIUS. This very eminent engraver was the youngest son of Abraham Bloemaert, born at Utrecht in 1603. He was instructed by his father in the first principles of design, and from a natural inclination for engraving, he devoted himself entirely to that art. His first master was Crispin de Passe, and it was not long before he surpassed his instructor. In 1630, he went to Paris, where he distinguished himself by some plates he engraved for the *Temple of the Muses*. From Paris he went to Rome, where he fixed his residence, and where he lived the greater part of his life. This esteemed artist signalized himself, not only by the beauty of his graver, but by a talent, unknown before him, of effecting an insensible degradation from his lights to his shadows, and introducing a delicate variety of tints, in the different distances in his subject. Previous to his time, there was a great inattention to harmony, by leaving the lights indiscriminately clear, by which the effect was rendered spotty and incongruous. By this essential improvement he has established his claim to originality, and may be said to have given birth to that admirable style which was afterwards so successfully followed by the great engravers of the French school, Audran, Baudet, Picart, and Poilly. His works are universally admired; they are numerous, and several of them are

become very scarce. Some of his prints are marked *C. Bl.* and others, *Corn. Blo.*, or *C. Blo.*

SUBJECTS FROM HIS OWN DESIGNS.

Franciscus Bonisignus, secretary to Prince Leopold; *C. Bl.*
 John Baptist Toretti Florentine; *Romæ.*
 P. Grebber; P. Harlem consec; *C. Blo., sc.*
 J. Doens; Scot. Theol.
 Jacques Faverau; *after Diepenbeck*; oval.
 Moses in the Bulrushes.
 The Virgin Mary, and the infant Jesus caressing her.
 A Thesis, with three of the Popes in Niches.
 A Frontispiece, where St. Ignatius is presented with a Map.

SUBJECTS AFTER ABRAHAM BLOEMAERT.

Bartholomeus Aribertus, liber Baro Malgrati.
 Athanasius Kircher, Jesuit.
 Cardinal Francesco Peretti di Montalto.
 The Tomb of D. Nomi.
 The Virgin Mary, with the infant Jesus sleeping.
 The infant Jesus, with a Glory.
 The Assumption of the Virgin; fine composition.
 St. Jerome in the Desert.
 The Four Doctors of the Church disputing on the Sacrament.
 St. Francis kneeling before the infant Christ.
 Christ carrying his Cross, and St. Ignatius; very fine.
 Avarice, an old Woman counting Money by Candlelight.
 Liberality, a young Woman giving Drink to a Child.
 An old Woman warming her Hands with a Stove.
 A half-length figure playing the Romel-pot, called the Mustard Grinder.
 Four, called Travellers reposing.
 Two Landscapes, in one a Woman with a Basket, sitting under a Tree, and in the other, a Woman sitting; fine and scarce.
 Thirteen, the Twelve Months of the Year, and the Zodiac.
 A Cat, with a Rat under her Paws; fine. There are many copies of this plate.
 The great Owl, with a Pair of Spectacles and a Book.

SUBJECTS AFTER ITALIAN MASTERS, &c.

The Virgin, with the Infant seated on a Throne with St. Roch and St. Sebastian; *after Baroccio.*
 The Holy Family; *after Parmegiano.*
 The Virgin Mary adoring the infant Jesus sleeping; *after Guido.*
 The Virgin and infant Christ; *after Titian.*
 The Annunciation; *after Lanfranco*; inscribed *Spiritus sanctus, &c.*
 The Resurrection; *after Paolo Veronese.*
 The Holy Family, with St. Joseph with Spectacles; *after Caracci.*
 The Crucifixion; *after the same.*
 St. Margaret; *after the same.*
 St. Luke painting the Virgin and Infant; *after Raffaele.*
 The Adoration of the Shepherds; *after the same.*
 St. John in the Wilderness; *Videns Joannes, &c.; after Ciro Ferri.*

Christ at Table with his Disciples; *after the same*.

The Resurrection; *after the same*.

St. Paul preaching at Athens; *after the same*.

The Holy Family, with St. Francis kneeling; *after the same*.

St. Anthony of Padua kneeling before the infant Jesus; *after the same*.

St. Peter raising Tabitha from the dead; *after Guercino*; extremely fine. The most capital plate of this master.

The Nativity; *after P. da Cortona*.

The Virgin and infant Jesus, with St. Martha holding the Palm of Martyrdom; *after the same*.

The Genius of Poetry distributing Wreaths; a circular plate.

He is supposed to have died at Rome in 1680, aged 77.

BLOEMEN, JOHN FRANCIS VAN, called ORIZONTI. This eminent painter was born at Antwerp in 1656. The pictures of this artist bear no resemblance to the taste of his country, which may be accounted for, by his having visited Italy when he was very young, where he passed the remainder of his life. The name of Orizonti was given him by the Society of Flemings at Rome, on account of the beauty and delicacy with which he painted the distances in his landscapes. His works are well known in this country, and are justly esteemed. Inferior to Gaspar Poussin, he may still be ranked among the able painters of landscape. He made choice of the most interesting views in the vicinity of Rome and Tivoli, which he represented with great truth and even grandeur. In his forms, as well as in his touch, he appears to have imitated the fine style of Gaspar Poussin, and in some of his best pictures (for he is very unequal), he has approached the picturesque beauty of that admirable painter. There is scarcely a palace at Rome that is not ornamented with some of his works. His best pictures are in the Pontifical Palace at Monte Cavallo, and in the Colonna, Doria, and Rospigliosi palaces. He etched five plates of views near Rome, executed in a bold and masterly style. He died in 1740, aged 84.

BLOEMEN, PETER VAN, called STANDARD. This artist was the brother of John Francis van Bloemen, and was a native of Antwerp. Following the example of his brother, he went to Italy for improvement. The name of Standard was given him by his countrymen at Rome, from his painting sometimes attacks of cavalry. After passing some years in Italy, he returned to Flanders with the studies he had made from the objects worthy notice in the neighbourhood of Rome. The pictures of this master represent battles, the march of caravans, horse fairs, &c. ingeniously composed, with a number of figures, horses, and animals, extremely well drawn, and painted with uncommon freedom and spirit. He decorated his landscapes with the ruins of architecture and statues, from the studies he had made in Italy, and his figures are designed in a superior style to the usual taste of his country. He was made director of the Academy at Antwerp in 1699.

BLOEMEN, NORBERT VAN. This painter was the younger brother of the two preceding artists. He painted conversation and portraits, but did not arrive at any great eminence in the art.

BLOND, MICHAEL LE. A German engraver, born at Franckfort, about the year 1580. He chiefly resided at Amsterdam, and appears to have been principally employed in

ornaments for the goldsmiths. In 1626, he published a set of ornaments, foliage, fruit, and flowers, engraved with great neatness. His prints, which are all very small, are executed entirely with the graver in the finished manner of Theodore de Bry. He sometimes marked his plates with a cipher composed of an M and a B thus **MB**. We have the following by him :

St. Jerome, seated at a Desk writing, with an ornamental border; a small circular plate, about the size of a shilling; dated 1610.

Figures dancing, in a small oval, with an ornamental border; signed *M. Blondus*, 1612.

The Representation of a Marriage; *M. Blondus*, 1615.

Two ornaments for goldsmiths; inscribed *Wilhelm van Weelichkeit*.

A very small plate of ornaments, with three Goblets.

Six plates numbered, of Arabesque ornaments for Knife-handles; *Michael Blondus, fecit*; very highly finished.

BLOND, or BLON, JAMES CHRISTOPHER LE. This artist was born at Franckfort in 1670, and was sent early to Italy, where he is said to have been a scholar of Carlo Maratti. At the solicitation of Bonaventura van Overbeek, he accompanied him to Amsterdam, where he was employed for some time in painting portraits in miniature, which were much esteemed. He quitted Holland, and came to England, where he set on foot a project for printing mezzotinto plates in colour, so as to imitate the pictures from which they were engraved. He executed some large plates in this way, and disposed of the prints by a kind of lottery. In 1730, he published a volume explanatory of the process, entitled, *Il Colorito, or the Harmony of Colouring in Painting, reduced to mechanical Practice, under easy Precepts and infallible Rules*. The book was printed in English and French. He soon afterwards projected a plan for copying the cartoons of Raffaele in tapestry, and he made some fine drawings, from the originals, for that purpose; houses were bought, and great expense incurred, but the scheme failed of success, and Le Blon left England, and went to France in 1737. He was not more successful in that country, and is said to have died in an hospital at Paris in 1741, aged 71. The following are the principal prints he published, which, independent of the novelty of the manner, certainly possess considerable merit :

PORTRAITS.

George II. of England.

The Queen.

Louis XV. of France.

Prince Eugene of Savoy.

Cardinal de Fleury.

The Children of Charles I.

Peter Paul Rubens.

Anthony Vandyck.

VARIOUS SUBJECTS.

St. Agnes; *after Domenichino*.

St. Cecilia; *after the same*.

The Repose in Egypt; *after Titian*.

Venus; *after the same*.

The Triumph of Galatea; *after C. Maratti*.

Cupid making his Bow; *after Coreggio or Parmegiano.*

The Chastity of Joseph; *after C. Cignani.*

Christ on the Mount.

The Entombing of Christ; *after Titian.*

Mary Magdalen.

St. Mary of Egypt.

St. John embracing the infant Jesus; *after Vandyck.*

BLONDEAU, JAMES. A French engraver, born at Langres, about the year 1639. He engraved several plates at Rome after the Italian painters, and some plates after Pietro da Cortona, from the pictures by that master in the Pitti palace at Florence. He seems to have imitated the style of Cornelius Bloemaert, without however in any way equalling that fine engraver. He also engraved some portraits, without putting his name on the plates. We have by him the following:

PORTRAITS.

Cardinal Francesco Lorenzo Brancati. 1681.

Cardinal Fortuna Caraffa. 1686.

Cardinal Maximilien Gandolfi. 1686.

Cardinal Opitius Pallavinci.

General, Enée Count of Caprara.

René d'Est, Duke of Modena.

John George III., Elector of Saxony.

John Sobieski, King of Poland.

Cardinal Bichi; *after Bourgignone*; oval.

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Lawrence; *after P. da Cortona.*

Eight allegorical subjects, from the pictures by *P. da Cortona*, in the Pitti palace; small plates.

The Pulpit of St. Peter; *after Bernini.*

The Magdalen, half length; *after Calandrucci.*

The Circumcision; *after C. Ferri.*

The Crucifixion; *after the same.*

St. Augustine appearing to St. Theresa; *after the same.*

BLOOTELING, or BLOTELING, ABRAHAM. A very eminent Dutch designer and engraver, born at Amsterdam in 1634. From the style of his etchings it is not unlikely that he was brought up under the Visschers. On the inroad of the French into Holland in 1672, he came to England, where he met with encouragement, but did not reside here longer than two or three years. This laborious artist produced a great number of etchings, some plates executed with the graver, and several in mezzotinto. In 1685, he published the collection of gems of Leonardo Augostini, etched by himself. He sometimes signed his plates with his name at length, and sometimes marked them with a cipher, composed of A and B, thus *B*. The works of this engraver are sufficiently interesting to excuse our giving a more than usually detailed list of them:

ETCHINGS AND PLATES WITH THE GRAVER.

PORTRAITS.

Sir Thomas More, Chancellor of England.

Thomas Sydenham, Bishop of Worcester; *after Mrs. Beale.*

John Wilkins, Bishop of Chester; *after the same.*

Edward Stillingfleet, Canon of St. Paul's.
 Edward, Earl of Sandwich; *after Lely*.
 Edward, Earl of Montague; *after the same*.
 James, Duke of Monmouth; *after the same*.
 Anthony, Earl of Shaftesbury; *after Greenhill*. One of the scarcest prints of this artist.
 Henry, Duke of Norfolk. 1678.
 Jane, Duchess of Norfolk. 1681.
 Prince Rupert; *after Lely*. 1673.
 Jerome de Beverningh; *after Vaillant*.
 William van Haren; *after the same*. 1680.
 The Marquis de Mirabelle; *after Vandyck*.
 Constanter Hugenus; *after Netscher*.
 John Henry Thim; *A. Stech, pinx.*
 Ferdinand de Furstenberg, Bishop of Paderborn; *A. Bloteling, sc.* 1669.
 Egbert Meesz Kortenaer, Admiral of Holland; *Bart. Vanderhelst, pinx.*
 Augustus Stellingwerf, Admiral of Friesland.
 Cornelius de Witt, Vice Admiral of Holland.
 Tierck Hides de Fries, Admiral of Friesland.
 Aert van Nes, Admiral of Holland; *L. de Joughe, pinx.*
 Michael Adriaensz Ruyter, Admiral; *Bloteling, fec. aqua forti.*
 Cornelius Tromp, Admiral of Holland; *after Lely*.
 Cornelius Speelmann, Vice Admiral.

VARIOUS SUBJECTS AFTER HIS DESIGNS AND OTHER MASTERS.

Two Heads of Children; *after Rubens*; rare; some impressions have the name of Rubens.
 The Study of the Head of a Man; *after Rubens*; *A. Bloteling, fec. et exc.*; rare.
 Four Studies of Lions; *after Rubens*; inscribed *Varia Leonum Icones, a P. P.*
 Eighteen circular plates of subjects of sacred history, with flowers; *A. Bloteling, fec.*
 Twelve Views of Gardens; inscribed *Alcune Vedute, &c.*
 Six Views of the Environs of Amsterdam; *Jac. Ruysdael, inv.*; *A. Bloteling, fec.* 1670.
 Two Huntings of the Boar and Stag; fine.
 Acteon devoured by his Dogs; *G. Flink, pinx.*
 A Shepherd playing on his Pipe, with a Shepherdess; *after the same*.
 A Landscape, with Diana bathing; *J. van Neck, pinx.*; *A. Bloteling, exc.*
 A Landscape, with Alpheus and Arethusa; the same.
 The Golden Age; *G. Lairese, pinx.*; *N. Visscher, exc.*
 The Marriage of St. Catherine; *after Raffaele*.

PRINTS IN MEZZOTINTO.

PORTRAITS.

Desiderus Erasmus; *H. Holbein, pinx.* 1671.
 Justus Lipsius; *A. Bloteling, fec.*
 Michael Angelo Buonaroti; *A. Bloteling, fec.*
 Francis Mieris, painted by himself; *A. Bloteling, fec.*
 Henry Bennet, Earl of Arlington; *after Lely*; oval.
 Charles, Earl of Derby; *after the same*.
 Abraham Symmonds, an artist; *after the same*.
 Queen Catherine; *after the same*.
 John de Wit, Grand Pensionary of Holland; *after de Baan*.

Cornelius de Wit, the brother of John; *after de Baan*.
 Constantine Hughens; *B. Valliant, pinx.*
 John de Cronefeld; *after the same*.
 The Emperor Leopold I.; *C. Morad, pinx.*
 Henry Casimir, Prince of Nassau; *M. van Muscher, pinx.*
 Titus Oates; *Th. Hawker, pinx.*
 William Henry, Prince of Orange; *after Lely. 1678.*
 Eleanor Gwyn; *P. Lely, pinx.*
 Maria Beatrice, Princess of Modena, Duchess of York; *the same painter.*
 Cornelius Tromp, Admiral of Holland; *same painter.*
 Staverinus, an old Jew, holding a Medal; *Corn. Bega, pinx.*
 Michael Adrienze de Ruyter, Admiral of Holland; *J. Lievens, pinx.*
 Portrait of a Venetian Lady; *Titiano, inv.*

VARIOUS SUBJECTS FROM HIS OWN DESIGNS, AND OTHER MASTERS.

Bust of a Man; circular.
 Bust of a young Man crowned with Laurels; circular.
 Bust of Hyppolita; oval.
 Two Heads, with Phrygian and Grecian Head-dresses; one plate.
 The Satyr, and a Peasant; oval.
 Vanitas, a Child blowing Bubbles.
 Abundance, a figure sitting.
 The Head of a Vestal, crowned with Roses.
 Small Bust of Jupiter; circular.
 Small Bust of Venus; same.
 Half length, of a Boy holding a Cat.
 Cupid and Psyche.
 The Five Senses; *after C. Bega.*
 The Four Ages; circular; *after the same.*
 A Blind Man playing on the Flute.
 A Man holding a Glass; *Rostrate, pinx.*
 St. Peter penitent; *after P. Moreels.*
 Andromeda.
 Hercules destroying the Monster; *G. Lairsesse, pinx.*
 The Temptation of St. Anthony; *Cam. Procaccini, pinx.*
 A Landscape, with mythological figures; *F. de Neve, pinx.*

BLOT, MAURICE. A modern French engraver, born at Paris in 1754. He was a pupil of Aug. St. Aubin. He has engraved some plates of portraits and fancy subjects in a neat style. We have by him :

Giovanni Angelo Braschi, Pope Pius VI. a frontispiece for the life of that pontiff. 1799.
 Guillaume de Gery, Canon of St. Genevieve; *M. Blot, fecit.*
 The Dauphin and Madame Royal, the Children of Louis XVI.; *after Madame Le Brun. 1786.*
 The Promise of Marriage, and Companion; *after Fragonard.*
 A Boy blowing Bubbles; *after F. Mieris.*
 L'Occupation du Menage, et Companion; *after Aubry.*

BLYTH, ROBERT. A modern English engraver, by whom we have some spirited etchings from the fine drawings by J. Mortimer. The following are his best plates :

Three, of Studies; in the style of *Sal. Rosa* and *Lairesse*.

Four, of the same, with inscriptions.

Bust of an Oriental Chief. 1779; oval.

Bust of an old Man; oval.

Banditti going on an Expedition. 1780.

Banditti returning from an Expedition. 1780.

The Captive. 1781.

The Life and Death of a Soldier; four plates.

Fishermen.

A Nymph, with a Basket of Flowers, sitting on the Sea-shore, with a Shepherd.

Caius Marius reflecting on the Ruins of Carthage.

Nebuchadnezzar recovering his reason; companion.

Homer reciting his Verses to the Grecians.

BOCANEGRA, DON PEDRO ATANASIO. A Spanish painter, born at Granada, in 1638. He was a scholar of Alonso Cano, but, according to Palomino, improved himself in colouring, by studying the works of Pedro de Moya and Vandyck. In the cloyster of Nuestra Senora de Gracia, at Granada, is a picture by him of the Conception, and at the College of the Jesuits is one of his most esteemed works, representing the Conversion of St. Paul. He died at Granada, in 1688, aged 50.

BOCCACCINO, BOCCACCIO. He was born at Cremona, in 1460, and is said by Pascoli, in his *Vite de Pittore Perugini*, to have been a scholar of Pietro Vannucci, called P. Perugino. Lanzi observes of this painter, that he was the best modern among the ancients, and the best ancient among the moderns. He has the credit of having been one of the instructors of Benvenuto Garofalo. Vasari asserts that he studied some time at Rome; and in this he is supported by the authority of Cavaliere Antonio Campi, in *Le Cronache di Cremona*. Some of his works bear a strong resemblance to those of Perugino, particularly his Marriage of the Virgin and la Madonna, with S. Vincenzio and S. Antonio, in the church of S. Vincenzio, at Cremona, which have been frequently regarded as the productions of Vannucci. One of his most admired performances is a frieze in the dome at Cremona, where he has represented the Birth of the Virgin, and some subjects from her life. In these Lanzi considers him inferior to Perugino in composition, less beautiful in the airs of his heads, and less vigorous in light and shadow, but richer in his drapery, more varied in colour, more spirited in his attitudes, and perhaps not less harmonious and pleasing in his architecture and landscape. He died in 1518, aged 58.

BOCCACCINO, CAMILLO. He was the son of the preceding artist, born at Cremona, in 1511, and was brought up under his father. Educated in the gothic maxims of Boccaccio, and only permitted the career of a very short life, he however formed to himself a style which was both pleasing and grand; and he was considered as the greatest genius of the Cremonese school. In 1537, he painted in the niches of the cupola of S. Sigismondo the Four Evangelists, so much in the style of Coreggio, that it appears almost incredible, that a young man of twenty-six years of age, who had never frequented the school of that painter, could approach so near to the great gusto of Coreggio, both in the intelligence of perspective, and in foreshortening. Two other works of this painter, at Cremona, are justly admired; the Raising of Lazarus, and the Adultrous before Christ,

surrounded by friezes of a numerous group of Angels, finely composed, and designed in the greatest style. This promising artist died in the prime of life, in 1546, aged 35.

BOCCACCINO, FRANCESCO. This painter was born at Cremona, about the year 1680. He studied at Rome, first under Brandi, and afterwards in the school of Carlo Maratti, under whom he acquired a pleasing manner of composing and painting easel pictures of historical subjects, which were well esteemed in private collections, and of which he painted more than of larger works for the churches. He sometimes imitated the style of Albano, and, like that painter, he was fond of treating mythological subjects. He died in 1750, aged 70.

BOCCHI, FAUSTINO. According to Orlandi, this painter was born at Brescia, in 1659. He was a scholar of Angelo Everardi, called *il Fiamminghino*. He chiefly excelled in painting battles and skirmishes of cavalry, which he composed with great ingenuity, and touched with a spirited pencil. His figures, though on a small scale, are correctly drawn, and his landscapes are very pleasing. He died in 1742, aged 83.

BOCCIARDO, CLEMENTE, called **CLEMENTONE.** This painter was born at Genoa, in 1620. He was a scholar of Bernardo Strozzi, and, according to Soprani, was called Clementone, from the prodigious size of his person. He accompanied Benedetto Castiglione to Rome, where he studied some time, and afterwards visited Florence, where he met with encouragement, and painted his portrait for the Florentine Gallery. His principal works are at Pisa, of which Lanzi distinguishes his *Martyrdom of St. Sebastian*, in the church of the Carthusians. More ingenious in his compositions, and more correct in his design, than Strozzi, he is inferior to him in the truth and purity of his tints. He died in 1658, aged 38.

BOCCIARDO, DOMENICO. He was born at Finale, near Genoa, about the year 1686, and was a disciple and a follower of the style of Gio. Maria Morandi. Without the possession of much invention, he was a correct designer, and an agreeable colourist. In the church of S. Paolo at Genoa, is a picture by this painter of St. John baptising several figures.

BOCHOLT, FRANCIS VAN. An old German engraver, who lived soon after the time of Martin Schoen, and Israel van Mecheln. He is said to have been a shepherd at Mons, in Hainault; but it is more probable he was a native of Bocholt, a small town in the bishopric of Munster, where the latter of the above-mentioned artists resided. His prints are chiefly copies after the plates of Schoen and van Mecheln, although he engraved some few plates from his own designs. They are all executed in a laboured stiff style, and are generally marked F. V. B. The following are by him:

COPIES FROM MARTIN SCHOEN.

St. Anthony carried into the Air by Demons.

St. James reading.

St. Michael and the Dragon.

COPIES FROM ISRAEL VAN MECHELN.

The Judgment of Solomon.
 The Annunciation.
 The Virgin and Child; in an arch.

SUBJECTS FROM HIS OWN DESIGNS.

A Friar struggling with a Girl, who defends herself with her Distaff.
 Samson strangling the Lion.
 Two Men quarrelling.
 St. George and the Dragon, with Francis van Bocholt; in very old characters.

BOCKHORST, JOHN VAN, called LANGEN JAN. This eminent painter was born at Munster in 1610. He was of a reputable family, which settled at Antwerp when he was young, and he became a scholar of Jacob Jordaens. Under that able instructor, he became a very distinguished painter of history. There are many of his pictures in the churches in Flanders, which are deservedly ranked among the best productions of the Flemish school. He seems to have taken the works of Vandyck as his model, and some of his best pictures are so much in the style of that admired painter, that they may easily be mistaken for his works. In the church of the Beguines at Antwerp, is a fine picture by Langen Jan, representing the Resurrection, painted entirely in the manner of Vandyck, and not unworthy of that great artist. There is another very fine picture by this master, at the principal altar in the church of St. James, at Ghendt, representing the Martyrdom of that saint. He also excelled as a portrait painter, many of which are only inferior to those of Vandyck.

BOCQUET, NICHOLAS. A French engraver, mentioned by Basan. He lived about the year 1601. There are two indifferent prints by him:

Adam and Eve; *after Raffaele*.
 St. Bruno kneeling before a Crucifix; *after Bon de Boulogne*.

BODECKER, JOHN FRANCIS. A portrait painter, born at Cleves, in 1660. He was a scholar of John de Baan, and met with great encouragement in his profession at Amsterdam and the Hague. There is a poorly scraped mezzotinto by this artist of a Boy and a Girl, half figures, with flowers, after his master, J. de Baan.

BODEWYNS, N. See BOUT.

BOECE, C. F. See BOETIUS.

BOEHM. See BEHAM.

BOEL, CORNELIUS. A Flemish engraver, born at Antwerp, about the year 1580. He worked chiefly with the graver, in the style of the Sadeliers, in whose school it is probable he was instructed. His plates are executed in a clear neat style, and possess considerable merit. He engraved a set of oval plates for the Fables of Othovænus, published

at Antwerp in 1608. His most considerable works were eight large plates of the battles of Charles V. and Francis I., after *Anto. Tempesta*. He was probably in England, as appears from one of his plates, the Frontispiece to a Bible, published by the royal authority in 1611, very neatly engraved, which is signed *C. Boel, fecit, in Richmont, 1611*. We have also by him, a Portrait of Henry, Prince of Wales, an oval plate, with an ornamental border; and another plate of the Last Judgment, *Cornelius Boel, fecit*, without the name of the painter.

BOEL, PETER. An excellent painter of animals, birds, flowers, and fruit. He was born at Antwerp in 1625, and was a scholar of Francis Snyders. Desirous of improvement, he went to Italy, where his works were much admired, both at Rome and at Genoa. On his return to Flanders, he met with great encouragement. Four of his best pictures are at Antwerp, representing the Four Elements. His touch is free and spirited, and his colouring natural. We have some very spirited etchings by Boel of various animals, and a set of six plates of birds of prey, with landscapes, entitled *Diversi Uccelli a Petro Boel*.

BOEL, QUERIN, or CORYN. He was related to the preceding artist, born at Antwerp, about the year 1622. He engraved several of the plates for the book called Teniers's Gallery, after the pictures in the collection of the Archduke Leopold. We have also some etchings by him, principally after the pictures of the elder Teniers, representing Peasants regaling and merry makings.

BOETIUS, or BOECE, CHRISTIAN FREDERICK. A German engraver, born at Leipsic in 1706. He was a pupil of C. A. Wartman, and resided chiefly at Dresden, where he was made professor of the Electoral Academy in 1764. He engraved several of the plates for the collection of pictures at Dresden, published in two folio volumes in 1753 and 1757, entitled *Reçueil d'Estamps d'après les plus celebres Tableaux de la Gallerie de Dresde*. He also engraved several portraits, and various other subjects. The following are among his best prints:

The Portrait of Boetius; in imitation of a chalk drawing. 1771.

Portrait of Charles Hutin; *the same*.

Portrait of Raffaele Mengs; *the same*.

Portrait of J. Cassanova; *the same*.

A Landscape, with a Cow and a Sheep; *after C. du Jardyn*.

A Landscape, with a Monument; *after Breemberg*.

The Interior of an Inn; *after T. Wyk*.

Sportsmen at the Door of an Inn; *after Wowermans*.

A Woman holding a Pot with Coals, and a Boy blowing; *after Rubens*.

A Swiss Family kneeling before the Virgin and Infant Jesus; *after Holbein*; fine.

BOETTGER, JOHN GOTLIEB. A modern German engraver, born at Dresden in 1766. He was a pupil of J. G. Schulz, and has engraved several plates for the booksellers and others, among which we have:

Portrait of F. W. B. de Ramdohr; *after Graaf*.

Ganimede; *after Vogel*.

A Vestal; *after the same*.

Calliope; *after Angelica Kaufmann*.

BOGDANE, JAMES. A painter of fowls, flowers, and fruit, of some reputation in the reign of Queen Anne, by whom he was employed; and there are yet some of his pictures in the Royal Collection.

BOISSEVIN, L. He was a printseller, and is supposed to have engraved the following plates:

Charles I.

Oliver Cromwell.

Franc. Barberini, Cardinal; dated 1623.

BOISSIERE, SIMON DE LA. A French engineer, who also distinguished himself as an engraver. He engraved several plates from his own designs, and after Sebastian le Clerc. We have by him:

The Death of a Prince, surrounded by his Court.

Forty-one plates of Antique Medals; in the collection of the King of France.

A View of the Palais Royal; in two sheets.

Several plates for the work entitled *Traité des Edifices Antiques de Rome*; by A. Desgodets, published at Paris in 1682.

BOISSIEUX, JOHN JAMES. A French painter, but more celebrated engraver, born at Lyons in 1725. He painted some pictures of similar subjects to those by Ostade, and also some portraits; but he is principally known by the charming etchings he has left us of landscapes and other subjects, both from his own designs and after other masters. His point is remarkably pleasing and picturesque, yet spirited and masterly. The number of his plates is about sixty, which are generally marked D. B., with the date. The following are his best prints:

An Old Man, with a Boy reading; in the manner of *Rembrandt*.

A Cooper working in a Cellar; *the same*.

An Italian Landscape, with Women washing.

A Landscape, with Shepherds, by the water side; *after Berghem*.

A Landscape, with a Boy driving an Ox; *after Ruysdael*.

A Forest, with a Cottage, and a Man on Horseback, with Peasants.

Another Forest scene; the companion.

A Landscape, with figures and animals, in the middle a Hill, on which is a Cross, and an old Man kneeling.

A View near Tivoli, with a Man and a Woman mounted on a Mule, driving Cattle through a Rivulet.

The Quack Doctor; *after C. du Jarry*.

A Landscape, with figures in a Boat, and a Mill; *after Ruysdael*.

The great Mill, a charming landscape; *after the same*.

A mountainous Landscape, with a Waterfall; *after Asselyn*.

A grand Landscape, with a Hermit, at the entrance of a Cavern. 1797.

A pleasing Landscape, with large figures, and two Cows standing in the Water.

The four last mentioned are his most capital plates.

BOITARD, L——. A French engraver, who chiefly lived in England, and flourished about the year 1760. He engraved in a neat slight style, without much taste, and not very correctly drawn. His best prints are those he engraved for Spence's *Polymetis*, and the Rotunda at Ranelagh, after Panini. He also engraved some portraits, among

which is that of Brown, the soldier who distinguished himself at the battle of Dettingen, and one of Elizabeth Canning. He died in London.

BOIVIN, RENE. A French engraver, born at Angers about the year 1530. He engraved several plates in the style of Cornelius Cort, executed with the graver; but we have also some etchings by him. His plates are neatly engraved, but his drawing is by no means correct; some of them are from his own designs, and several after *Il Rosso*, called by the French *Maitre Roux*. He sometimes signed his plates with his baptismal name, *Renatus, fecit*, and sometimes with a cipher composed of an R and B, thus, **B**. The following are his principal plates:

Twelve of Philosophers and ancient Poets.

Portrait of Clement Marot; dated 1556.

The same Portrait; without date.

Portrait of John Sebastian Psanserus.

Portrait of George Vicelius, Theologian.

Susanna and the Elders.

The Departure of Hagar and Ishmael from the house of Abraham; a spirited etching.

Banditti robbing the Cart of a Peasant; etching.

The Plates for a work entitled *Livre de la Conquete de la Toisan d'or, par le Prince Jason de Tessalie*.

An emblematical subject of the Triumph of Virtue; *Rous Florent, inv.; Renatus, fecit*.

Francis I. advancing towards the Temple of Immortality, leaving behind him Ignorance and the Vices; *Rous Florent, inv. Dom. Zeno venetus, exc.*

BOIZOT, MARIE LOUISE ADELAIDE. A French female engraver, born at Paris in 1748. She was instructed in the art by J. J. Flipart, and engraved with great neatness several plates of portraits, and other subjects, among which we have the following:

John Joseph William Bruté, Doctor of Sorbonne; *M. L. A. Boizot, del. et fec.*

The Emperor Joseph II.

Louis XVI. King of France.

Marie Antoinette, Queen of France.

Louis Stanislaus, Count of Provence.

Marie Josephine Louisa, Countess of Provence.

Charles Philip, Count of Artois.

Marie Elizabeth, Sister of the King.

St. Catherine; *after L. Caracci*.

The Dutch Breakfast; *after G. Metzu*.

A Boy with a Birdcage; *after Netscher*.

A young Turk; *after the same*.

A Girl reading; *after Greuze*.

BOL, HANS, (JOHN). A Flemish painter and engraver, born at Mechlin in 1534. After studying two years under an obscure painter, he travelled through Germany, and passed sometime at Heidelberg, where he copied some pictures of the most eminent masters. He afterwards settled at Amsterdam, where his works were esteemed. Van Mander speaks highly of two pictures by this master, representing Dedalus and Icarus, and the Crucifixion. He is however more known as a painter of landscapes and views in

the neighbourhood of Amsterdam. He etched several plates from his own designs, in a slight spirited style, which he sometimes marked H. B. and sometimes **H**Bol. We have the following prints by him :

The Reconciliation of Jacob and Esau ; circular.

The first interview between the Servant of Abraham and Rebecca.

Twelve circular plates of the Twelve Months of the year ; *Ad Collaert, excud.*

A set of twelve landscapes ; *H. Bol, inv. Joh. Sadeler, exc.*

A set of twelve landscapes ; *H. Cock, exc. H. Bol.*

A large Landscape, with a Man in a Boat catching a Goose, with several figures.

H. Bol died at Amsterdam in 1593, aged 59.

BOL, FERDINAND. An eminent painter and engraver, born at Dort in 1611. His family removed to Amsterdam when he was young, where he had the advantage of being educated in the school of Rembrandt. He was a successful imitator of the style of his master, both as a painter and engraver. He painted history and portraits ; in the latter he particularly excelled, and some of his best portraits may be mistaken for those of Rembrandt. One of his principal historical works was a picture he painted for the Admiralty at Amsterdam, which is celebrated by the Dutch poet Vondel. There are several of his pictures in the courts of justice in the Town-house at Amsterdam. His etchings are highly esteemed, they are executed in a bold and free manner, and his lights and shadows are very judiciously managed. Although they are not equal in lightness of touch and tasteful style to the etchings of Rembrandt, they possess great merit. The following is a list of nearly the whole of his prints :

PORTRAITS AND HEADS.

A young Man, with a round Hat ; marked, *Bol, fec.*

An Officer with his Hands on the Hilt of his Sword ; *Bib, fec. 1643.*

A young Man, with a Cap and Feathers ; *F. Bol. 1642.*

A young Woman, half length, with a Cap and Feathers ; marked *F. Bol, f. 1644 ; fine, oval.*

The Woman with the Pear, at a Window ; in the manner of *Rembrandt ; very fine.*

An old Man sitting in a Chair, with some Books, and an unlighted Candle ; marked *Bol. ; scarce.*

An old Man, half length, with a Bonnet, in the manner of Rembrandt, leaning on a Cane ; *F. Bol, fec. 1642.*

Bust of an old Man, seen in front, with a fur Robe, fastened with Diamonds ; *no name ; very scarce.*

VARIOUS SUBJECTS.

A Philosopher in meditation, resting on a Table, on which are some Books and a Globe ; *very fine.*

Another Philosopher, holding a Book ; *F. Bol. 1642.*

The Astrologer, an old Man sitting at a Table, with Books and a Globe : he wears a flat Hat, and his Hands crossed.

The Family—A Woman suckling a new-born Infant, with a Man holding Linen. *F. Bol. 1649.*

Abraham's Sacrifice ; an arched plate ; *F. Bol, f.*

A very scarce print, mentioned by M. Heineken, of Agar in the Desert, with the infant Ismael ; *F. Bol, f.*

The Sacrifice of Gideon.

St. Jerome in a Cavern, contemplating a Crucifix ; *F. Bol, f.*

BOLDINI, NICCOLO, called **VICENTINO**. An engraver on wood, born at Vincenza, about the year 1510. His prints are chiefly after Titian; and it is thought that he studied under that master; they are executed in a bold free style. His works are scarce. He marked his prints with the cipher **B**. We have the following by him:

John, Baron de Schwarzenberg; with a border; *after Albert Durer*.

The Wise Mens' Offering; *after Titian*, with his cipher.

St. Jerome praying; in a landscape; *after the same*.

St. Catherine, St. Sebastian, and four other Saints; *after the same*.

A mountainous Landscape, with a Woman milking a Cow.

Venus seated on a Bank, holding Cupid, a Squirrel on the Branch of a Tree; marked *Titianus inv. Nicolaus Boldrinus Vincentinus incidebat*. 1566.

BOLOGNA, LATTANZIO DE. According to Baglione, this painter was a native of Bologna, and a scholar of the Caracci. On leaving that celebrated academy he went to Rome, and was employed by Sixtus V. in painting the ceiling of one of the saloons in the Palace of St. John of Lateran. He also painted the ceiling in the Chapel of Sixtus V. in the church of St. Maria Maggiore, representing a choir of angels. In S. Maria de Monti, is a fine picture by him of the Flagellation. This painter promised to arrive at a high rank in the art, but being naturally of a weak constitution, which was probably impaired by constant application, he died, much regretted, at the age of 27.

BOLOGNESE, IL. See **GRIMALDI**.

BOLOGNINI, GIOVANNI BATISTA. A Bolognese painter and engraver, born at Bologna, in 1611. He was one of the ablest scholars of Guido Reni. There are several of his pictures in the churches at Bologna. In S. Maria Nuova is a picture by this master, representing the Virgin Mary and infant Jesus, with St. Dominick, St. Eustatius, and Mary Magdalen. In the church of the Servi, the dead Christ, with the Virgin Mary, St. John, and others; and in S. Lucia the immaculate Conception. This artist etched some plates after the works of Guido, in a slight spirited manner, among which are the following:

The Murder of the Innocents; *after Guido*.

St. Peter made head of the church; *after the same*.

The Crucifixion; after the picture in the church of the Capuchins at Bologna.

Bacchus and Ariadne; in three sheets; *after Guido*.

He died at Bologna in 1688.

BOLOGNINI, GIACOMO. This painter was the nephew of Gio. Baptista Bolognini, born at Bologna in 1664. He received his instruction in the art from his uncle, and became a reputable painter of history. There are some of his pictures in the churches at Bologna, which are described in the account of the works of art in Bologna. In the church of SS. Sebastiano e Rocco, there is a picture of St. Francis receiving the Stigmata; and in the church of the Purita', the dead Christ, with the Virgin Mary and Mary Magdalen.

BOLOGNINI, CARLO. This painter is mentioned in the *Abecedario Pittorico* of Padre Orlandi. He was born at Bologna in 1678, and was first a scholar of Mauro Aldrovandini.

He afterwards studied under Giulio Trogli. He excelled in painting architectural views and perspective, and was much employed at Vienna, where he resided some years.

BOLSWERT, or **BOLSUERD**, **BOETIUS ADAM**. An eminent engraver, born at Bolswert, a town in Friesland, about the year 1580. It is not said by whom he was instructed in the art of engraving; but, in company with his younger brother Scheltius, he settled at Antwerp, as a printseller and engraver. He worked entirely with the graver, and seems to have adopted the free open manner of Cornelius Bloemaert. The plates that he engraved after Rubens are however in a more finished style, and fuller of colour. He sometimes signed his plates *Adams Bolsvert*, and sometimes *Bolsuerd*. His principal plates are the following:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

F. Adam Sasbout; inscribed *Omnia vanitas*.
 John Bergman, Jesuit, kneeling before an Altar, pointing to a Skull.
 St. A. Gonzaga kneeling before a Crucifix.
 William Louis, Count of Nassau.
 William of Nassau lying in State. 1618.
 Seventy-seven plates for the Life of Christ; published at Antwerp 1622 and 1623; *Het Leven, &c.*
 The plates for a book, entitled The Pilgrimage; published at Antwerp in 1627.

VARIOUS SUBJECTS AFTER DIFFERENT MASTERS.

The Adoration of the Shepherds; *after Abr. Bloemaert*. 1618.
 The Repose in Egypt; *after the same*.
 Twenty-four of the Hermits of the Deserts; *Silva Anaghorctica*; published at Antwerp in 1619; *after the same*.
 Twenty-six of the Hermitesses; *after the same*.
 Four of landscapes and figures. 1613; *after the same*.
 Set of twenty landscapes; numbered. 1616; *after the same*.
 Fourteen of animals; *after the same*; *B. a Bolswert, fec.* 1611.
 Jesus Christ, with Mary and Martha; *after J. Goiemar*; *B. a Bolswert, sc.*; scarce.
 Men contending against Animals; *after D. Vinckenbooms*; *B. a Bolswert*; scarce.
 A Landscape, with Adam and Eve in Paradise; *after the same*; *B. a Bolswert, sc.*; scarce.
 The Judgment of Solomon; *after Rubens*.
 The Resurrection of Lazarus; *after the same*; very fine.
 The Last Supper; *after the same*; *P. B. Rubens, pinx. Boet a Bolswert, sc.*; very fine.

BOLSWERT, or **BOLSUERD**, **SCHELTIUS A.** This very distinguished engraver was the younger brother of the preceding artist, born at Bolswert, in Friesland, about the year 1586. He settled with his brother at Antwerp, where he became one of the most celebrated engravers of his country. The plates of this excellent artist are worked entirely with the graver, and it does not appear that he made any use of the point. He engraved many plates after the most eminent of the Flemish masters, but he has particularly distinguished himself by the admirable performances he has left us, after some of the finest pictures of Rubens and Vandyck, which he represented with a judgment and ability that gives them more effect than can well be expected in a print, and appear to exhibit the very character and colour of the paintings. It was not unusual for Rubens to retouch his proofs, in the progress of the plates, with chalk or with the pencil, which corrections,

attended to by the engraver, contributed not a little to the characteristic expression we find in his prints; proofs of this description are to be met with in the port-folios of the curious. He engraved with equal success historical subjects, huntings, landscapes, and portraits; and the number of his prints is very considerable. His plates are generally signed with his name, or thus, *JBols*. The following are his principal prints, of which we have given rather a detailed list.

VARIOUS SUBJECTS, MOSTLY AFTER HIS OWN DESIGNS.

The infant Jesus and St. John playing with a Lamb.
 The Virgin Mary, and infant Jesus sleeping.
 The Virgin giving suck to the Infant.
 The Virgin Mary, with her Hands folded on her Breast.
 The Virgin Mary with the Infant in the Clouds, with Angels and Cherubim.
 The infant Jesus caressing the Virgin Mary, and St. Joseph holding a Pear.
 Twelve half-length figures of Saints.
 Twelve other half-length figures of Saints, beginning with St. Peter.
 A Hermit kneeling before a Crucifix.
 Mater Dolorosa.
 Jesus Christ triumphing over Death.
 St. Barbe, Martyr.
 St. Stanislaus Koska, kneeling before an Altar.
 St. Francis Borgia.
 St. Alfonso Rodriguez.
 Robert Bellarmine, of the Society of Jesus.
 Leonard Lessius; another Jesuit.
 The Death of a Saint, and that of a Sinner; *after Diepenbeck*.
 An emblematical subject of Prince Ferdinand; inscribed *In te spes reclinata recumbit*.
 Two plates of a Thesis; dedicated to Sigismund, King of Poland.
 Six plates, with the Frontispiece, for the *Academie de l'espee*; *by Thibault*. 1628.
 The Dispute between the Gras and the Meagre; *B. A. Bolswart. inv. S. A. Bolswert, sc.*

VARIOUS SUBJECTS, AFTER DIFFERENT FLEMISH MASTERS.

The Crucifixion; *Jac. Jordans, inv. et pinx.*; the best impressions are before the *cum Privilegio Regis*.
 Mercury and Argus; *after the same*; the good impressions are before the address of Blotelling; fine.
 The infant Jupiter; *after the same*; fine.
 Pan playing on a Flute; *after the same*; fine.
 A Concert; entitled *Soo d'oude songen, soo pepen de Jongen*; *after the same*.
 Pan holding a Basket of Fruit, and Ceres crowned with Corn, and a Man sounding a Horn; *after the same*; very scarce.
 The Salutation; *after Gerard Seghers*.
 The Return of the Holy Family out of Egypt; *after the same*.
 The Virgin appearing to St. Ignatius, who is kneeling; *after the same*.
 St. Francis Xavier, tempted by the Devil; *after the same*.
 Peter denying Christ; *after the same*; very fine.
 Abraham sacrificing Isaac; *after Theodore Rombouts*.
 A Concert; *after the same*.
 The Virgin, with the infant Jesus holding a Globe; *after Erasmus Quelinus*.

- The Communion of St. Rosa; *after Erasmus Quelinus.*
 The Dead Christ on the Knees of the Virgin Mary; *after Diepenbeck.*
 The Crucifixion of the Three Jesuits at Japan; *after the same.*

PORTRAITS, &c. AFTER VANDYCK.

- Scheltius a Bolswert; *Ad. Lommelin, sc.*
 Andrew van Ertvelt, painter of Antwerp.
 Martin Pepin, painter.
 Adrian Brower, painter.
 John Baptist Barbé, engraver.
 Justus Lipsius, historiographer.
 Albert, Prince of Aremberg.
 Mary Ruthven, wife of Vandyck.
 Margaret of Lorraine, Duchess of Orleans.
 William de Vos, painter.
 Sebastian Vranck, painter.
 Maria mater Dei.
 The Holy Family, with an Angel holding a Crown.
 The Virgin and infant Christ on her Knee, with a Female Saint holding a Palm.
 The Holy Family, with the Infant sleeping in the Arms of the Virgin.
 The Holy Family, in a landscape, with several Angels.
 Christ crowned with Thorns; very fine.
 The Elevation of the Cross.
 The Crucifixion, a grand composition, with two Men on horseback, and a figure presenting the Sponge to Christ. On the other side the Virgin Mary and St. John standing, and Mary Magdalen kneeling and embracing the Cross.

This is considered one of the most beautiful engravings by Bolswert. In the first impressions, which are very scarce, the hand of St. John is not seen on the shoulder of the Virgin: in the second impressions, the hand of St. John rests on the Virgin's shoulder, and the name of Vandyck is changed from the left to the right hand corner of the plate. In the last impressions, the hand was erased, probably to give them the appearance of first impressions, but the trick is easily discovered by the superiority of the first in point of clearness and colour.

SUBJECTS AFTER RUBENS.

- The Brazen Serpent; the best impressions are those which have the word *Antwerpia* at the right hand corner, without the name of *G. Hendrix*.
 The Marriage of the Virgin; the best impressions have the name of *Hendrix*, without the word *Antwerpia*.
 The Annunciation; the best impressions are those with the address of *M. Vanden Enden*.
 The Nativity; the best impressions have the same address.
 The Adoration of the Magi; *the same*.
 The Return of the Holy Family from Egypt; *the same*.
 The Feast of Herod, with Herodias presenting the Head of St. John to her Mother.
 The Executioner giving the Head of St. John to Herodias.
 The miraculous Draught of Fishes; in three plates.
 Christ crucified between the Thieves; *G. Hendrix, exc.*
 The Crucifixion, a Soldier on horseback piercing the side of our Saviour; dated 1631; extremely fine.
 The Crucifixion, with the City of Jerusalem in the distance; *M. Vanden Enden, exc.*

The Dead Christ in the Lap of the Virgin Mary, with St. Francis; *the same subject is engraved by Pontius.*

The Resurrection; *M. Vanden Enden, excudit.*

The Ascension; *the same.*

The Four Evangelists.

The Fathers of the Church; *Nic. Lawers, exc.*

The Destruction of Idolatry; in two sheets; *the same.*

The Triumph of the Church; in two sheets; *the same.*

The immaculate Conception; *Ant. Bon. Enfant, exc.*

The Assumption; arched; *M. vanden Enden, exc.*

The Assumption, with one of the Disciples lifting the Stone of the Sepulchre; *M. vanden Enden;* the impressions with the address of *G. Hendrix* are posterior, and those with the name of *C. van Merlen* are retouched.

The infant Jesus embracing the Virgin Mary; *M. vanden Enden, exc.*

The Virgin Mary holding a Globe, and the infant Jesus holding a Sceptre.

The Holy Family, with the infant Jesus and St. John caressing a Lamb.

The Holy Family, with a Parrot on a Pillar; *A. Bonenfant, exc.*

St. Ignatius and St. Francis Xavier; the first impressions are before the name of *Rubens.*

The Education of the Virgin by St. Anne; the best impressions are without the name of *Hendrix.*

St. Cecilia; very fine.

St. Theresa at the Feet of Christ, interceding for the Souls of purgatory; *M. vanden Enden, exc.*

The Continence of Scipio; the best impressions are before the address of *G. Hendrix.*

Silenus, drunk, supported by a Satyr, with another figure; the best impressions are those with the name of *Bolswert* only, without the address.

LANDSCAPES AND HUNTINGS.

A grand Landscape, deluged by a Torrent, and in a mountainous part of it; the subject of Baucis and Philemon.

A large Landscape, with a view of the Sea-coast and a Shipwreck.

A grand woody Landscape, with the Chase of Meleager and Atalanta.

A view near Mechlin, with Haymakers and a Waggon, and figures driving Cattle.

A view of a Stable with Horses and Cows, and the subject of the Prodigal Son.

These five landscapes are highly esteemed and finely executed.

A set of twenty smaller landscapes.

A set of twelve Huntings of different animals, of which one is a Lion Hunt, with figures on horseback; very spirited and fine.

BOLTRAFFIO, GIOVANNI ANTONIO. A Milanese painter, who, according to Vasari, was a scholar of Leonardo da Vinci. He was a reputable artist, and painted several pictures for the churches and convents at Bologna. One of which was an altar-piece in the church della Misericordia, representing the Virgin Mary and infant Saviour, with St. John Baptist and St. Sebastian, painted in 1506.

BOMBELLI, SEBASTIAN. This painter was born at Udina in 1635, and was a scholar of Guercino. He afterwards went to Venice, where he studied and copied the works of Paolo Veronese and Tintoretto. He painted history in the early part of his life, but from the lucrative prospect opened to him in portraits, he was induced to devote himself

to that branch of the art, although he had already painted some historical pictures of great promise. He visited most of the courts of Germany, where he painted portraits with success. He died in 1685, aged 50.

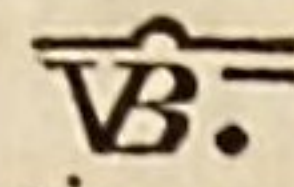
BONACINA, GIOVANNI BATISTA. An Italian engraver, born at Milan about the year 1620. He engraved some plates of portraits, and historical subjects, in a neat style, though rather dry and stiff. They are executed entirely with the graver, and he seems to have imitated, without however equalling, the style of Cornelius Bloemaert. We have the following by him :

PORTRAITS.

Pope Clement IX.
Guido Visconti.
Hermes Visconti.
Giovanni Batista Conte Truchi.

SUBJECTS.

The Alliance of Jacob and Laban; *after Pietro da Cortona.*
St. Martin kneeling before the Virgin and infant Jesus; *after the same.*
The Holy Family, with St. Catherine and St. John; *after Andrea del Sarto.*

BONASONI, GIULIO. An Italian painter and very distinguished engraver, born at Bologna, about the year 1498. He studied painting under Lorenzo Sabbatini, and there are some of his works in the churches at Bologna; particularly in the church of St. Stefano, is a fine picture by him of the Souls in Purgatory. He is however much more celebrated as an engraver than a painter, and in this branch of art had the advantage of being educated by Marc Antonio. Bonasoni has engraved after the works of Michael Angelo, Raffaele, Giulio Romano, Parmegiano, and others, and several plates from his own designs. His prints, with a very few exceptions, are entirely worked with the graver, and although his style is neither so clear, firm, nor masterly as that of his admirable instructor, nor his outline so correct and pure, his works are executed with great facility and considerable elegance, and they are held in no small degree of estimation by the judicious collector. We admire in his prints an excellent distribution of the lights and shadows, and a breadth in the masses that is very masterly. His plates are generally marked with his name, either at length or contracted, as Julio Bonoso, and sometimes with the initials, B.—I. B. or I. B. F. and also with the cipher . His work is considerable; the following is a list of his plates most worthy of notice :

PORTRAITS.

The Pope Marcellus II., without the name; scarce.
Philippus Hispaniarum princeps, Caroli V. filius; *Julio B. F.*
Cardinal Pietro Bembo. *Æt. 77; after Titian.*
Raffaele d'Urbino, with and without the name.
Michael Angelo Buonaroti; circular.
Francisci Flori Antwerpiani inter Belgos pictoris.
Joannes Bernardinus Bonifacius, &c. M.D.XLVIII.
Cardinal Ardingbello; *after a monument.*

SUBJECTS OF SACRED HISTORY.

- The Creation of Eve; *after Michael Angelo*; with his name.
 Adam and Eve; *after his own design*.
 Adam tilling the Earth, and Eve spinning; *the same*.
 Adam and Eve driven from Paradise; *after Amico Aspertino*.
 Noah coming out of the Ark; *after Raffaele*.
 Joseph sold by his Brethren; *after the same*.
 The Cup found in Benjamin's Sack; with the names of *Raffaele* and *Bonasone*.
 The Miracle of the Manna, and Moses striking the Rock, on the same plate; *F. Parmesanino, inv.; Julio Bolognese, fec.* 1546.
 Judith with her Servant coming out of the Tent of Holofernes; *after M. Angelo*.
 The Nativity of John the Baptist; *after Pontormo; Jacobus Florentinus Inventor, Julio B. F.*
 The Nativity; *Julius Bonasone, Invent.*
 The Nativity, a grand composition; attributed to *Giulio Romano*.
 Another Nativity; *after Parmegiano*.
 The Holy Family; *after Giulio Romano*.
 Another Holy Family; *J. Bonasone, Inventore*.
 The dead Christ on the Tomb, with the Virgin Mary; *after Raffaele*, without the name of the engraver.
 Christ seated on the Tomb, supported by two Angels, with the Virgin Mary and St. John; *after Polidoro B.* 1532.
 The Entombing of Christ; *after Titian*, with the names of the painter and engraver. 1563.
 The Resurrection; *J. Bonasone, inventor.* 1561.
 St. Peter made Head of the Church; *after Raffaele*.
 St. Peter and St. John healing the Lame; *after Perino del Vaga*.
 St. Paul preaching; oval; *after the same*.
 The Last Judgment; *after M. Angelo*; inscribed *Julius Bonasonius Bononè propriâ Michaelis Angeli, &c.*
 Solomon, David, and Jesse, part of the Sistine chapel; *after M. Angelo; Julio Bonasone imitando, &c.*
 St. Joachim and St. Anne, presenting the Virgin Mary to the High Priest; *after Parmegiano*.
 Christ meeting St. Peter; *after Raffaele*.
 The Virgin Mary and infant Jesus in the Air; *after Parmegiano, F. P. I. V.; J. Bonasonis imitando, &c.*
 St. Cecilia; *after Raffaele*.
 St. George; *after Giulio Romano*; with the names of the artists.
 Twenty-nine of the Passion; entitled *Passio Domni. nri. Jesu Christi; Julii Bonasonis opus, &c.*
 Thirteen of the Life of the Virgin; marked with a B. and some of them with a D.

SUBJECTS OF PROFANE HISTORY.

- Achilles dragging the Body of Hector; *after Primaticcio*.
 The taking of Troy; *after the same*; two sheets; 1545. *Bonasonis F.*
 The Shipwreck of Æneas; *after Parmegiano*.
 Alexander with Bucephalus and Roxana; circular; *Julio Bonasone, inventor*.
 The Roman Charity; a frieze; *after Polidoro*.
 Clelia, with one of her Companions on Horseback escaping from the Camp of Porsenna; *I. V. Bonaso imitando, &c.*
 Scipio wounded, retiring from the Battle; *I. V. Bonaso imitando, &c.*
 Twenty—Of the History of Juno, with Italian verses; *after his own designs*.

The Rape of Europa; *after Raffaele*; with the names of the artists.

Mars and Venus: *after Primaticcio*.

Venus attended by the Graces; *after Raffaele*.

The Birth of Adonis; dated 1586.

The Triumph of Cupid and Psyche; *Julio Bonasone, inventore*.

Apollo in his Car, with the Hours, and Time walking on Crutches before; *I. V. B. Julio Bonasone, inventore*.

Niobe and her Children; *after Perino del Vaga*. 1541.

The Fall of Phaeton; *after M. Angelo*.

Three Female Figures with Veils; *after M. Angelo*.

There are also several plates of free subjects and statues, bassi relievi, and architectural subjects, described in the three volumes of the *Dictionaire des Artistes*, by M. Heineken.

BONATI, GIOVANNI. This painter was born at Ferrara in 1635, and having shewn an early inclination for the art, he was at the age of fourteen taken into the protection of Cardinal Carlo Pio, who placed him in the school of Guercino, under whom he studied three years. He afterwards went to Rome, where he became a scholar of P. Francesco Mola. He was employed in several works for the public edifices. In the gallery of the Capitol are two pictures by this master, one representing Rinaldo and Armida, the other Sissera and Jael. There are other works by him in the Chiesa Nuova, and St. Croce in Gerasusalemme at Rome, where he died in 1681, aged 46.

BONAVERA, DOMENICO MARIA. An Italian engraver, born at Bologna about the year 1650. He learned the art of engraving from his uncle Dom. Maria Canuti. His plates are chiefly etched, and finished with the dry point. He engraved eighteen plates, from the designs of Titian, for a book of anatomy for the use of students. He used a similar cipher to that of Dom. Barriere, and of Dom. Bettini, **B**. We have the following prints by him:

St. Anne teaching the Virgin Mary to read; *after Dom. Maria Canuti; Dom. Bonavera, fec.*

St. Theresa with the infant Jesus; *after the same*.

The Martyrdom of St. Christiana; *after the same*.

The Baptism of our Saviour by St. John; *after Albano; D. Bonavera, sc.*

St. John preaching; *after Lodo. Caracci; D. Bonavera*.

The two last are the best prints of this artist.

Lot and his Daughters; *after Ann. Caracci; D. Bonavera*.

The Cupola at Parma, the Assumption; *after Coreggio; Dominico Bonavera, sc.* 1697.

BONCONSIGLIO. See BUONCONSIGLIO.

BONFANTI, ANTONIO, called IL TORRICELLA. This painter was a native of Ferrara, in which city there are several of his works in the churches and convents. His most esteemed pictures are the Purification, and Christ disputing with the Doctors, in the church of S. Francesco, and the Holy Family in that of la Santissima Trinità.

BONFIGLIO, BENEDETTO. According to Vasari, this painter was a native of Perugia, and flourished about the year 1503. He was a reputable artist, and is said by that

author only to have been equalled, at the time in which he lived, by Pietro Perugino. In the church of S. Domenico at Perugia, is a picture by Bonfiglio, of the Adoration of the Magi, and *agli Orfanelli*, a fine picture of the Annunciation.

BONI, GIACOMO. He was born at Bologna in 1688, and was a scholar of Marc Antonio Franceschini, who he greatly aided in his works, particularly at Rome. He is also said to have studied under Carlo Cignani, whose style is discernible in many of his works such as the ceiling of S. Maria della Costa at S. Remo, and in that of S. Pietro Celestini at Bologna. He excelled particularly in fresco, and painted a saloon in the Palazzo Pallavicino, which was much admired, and a fine picture of the infant Jupiter. He died in 1766, aged 78.

BONIFACCIO, FRANCESCO. This painter was born at Viterbo in 1637, and was a scholar of Pietro da Cortona, at the time that Ciro Ferri and Romanelli studied under that master. He was a respectable painter of history, which he treated in the manner of his instructor, and painted several pictures for the public edifices of his native city. In the Palazzo Braschi, is a picture by this master of the Adulteress before Christ.

BONIFACIO, called VENETIANO. "This painter," says Ridolfi, "was born in the finest era of Venetian art." He was a native of Venice in 1491, and was a scholar of the elder Palma. The works of Titian, however, had such attraction, that he studied them with the greatest attention, and he formed to himself a style that partook of the excellencies of both. His compositions are abundant and ingenious, and there is an exquisite suavity in his colour that nearly reaches the perfection of Titian. Many of his large works are in the palace of the Government at Venice, which are particularly described by Ridolfi. There are also some admirable pictures in the churches, among others the following. In the church of Padri Serviti, Christ in the midst of the Apostles. In S. Giovanni, the Archangel Michael driving the Evil Spirits from Heaven. In S. Giovanni di Rialto, the Virgin in the Clouds, and below St. Peter, St. Paul, and St. Mark, and in the Sacristy, the Baptism of Christ, and the Sacrifice of Abraham. This eminent artist died in 1553, aged 62.

BONINI, GIROLAMO. According to Padre Orlandi, this painter was a native of Ancona, and flourished about the year 1660. He was a favourite scholar of Francesco Albano, and assisted that master in many of his principal works, particularly in the Sala Farnese, and in the palaces at Bologna.

BONISOLI, AGOSTINO. He was born at Cremona in 1633, and was first a scholar of Batista Tortiroli, and afterwards studied a short time under Miradoro Agostino Bonisoli, a relation, an artist of little note. He was indebted to his natural genius, and his study of the works of Paolo Veronese more than to either of his instructors. He was more employed in easel pictures of sacred subjects, than for the churches. The only large work by him that is recorded, is a picture in the Conventuali at Cremona, representing the Dispute between S. Antonio and the Tyrant Ezzelino. He died in 1700, aged 67.

BONNART, ROBERT and NICHOLAS. These engravers were brothers, born at Paris about the year 1646. They were instructed in the art by F. Vandermeulen, and engraved several plates from his designs. We have the following prints by them :

Portrait of Louis XIV.; *Robert Bonnat, fec.*

Portrait of the Dauphin Louis; *the same.*

Portrait of Claude le Pellatier; *Nic. Bonnat, sc.*

The Virgin, with the infant Jesus and St. John, half length figures; *the same*; oval.

The taking of Valenciennes in 1677; *after Vandermeulen*; engraved by *R. Bonnat.*

The taking of Cambray in 1677; *after the same.*

The Siege of Douay; *after the same.*

The Entrance of the Queen into Arras, two sheets; *after the same.*

BONNART, JOHN, JUN^R. This engraver was probably related to the preceding artists. In Perault's *Cabinet des Beaux Arts*, published at Paris in 1690, there is a plate by him of a ceiling ornamented with figures; it is etched in a free, masterly style, and finished with the graver; marked *Joan. Bonnat, Junior, del. et sculp.*

BONNET, LOUIS. A modern French engraver, born at Paris about the year 1735. He resided some time at Petersburg, where he engraved some portraits of persons of the Russian court. On his return to Paris, he published several plates, executed in imitation of drawings in crayons, of which style he pretended to be the inventor. They are chiefly *after Boucher*, and other modern French masters.

BONONE, CARLO. This eminent painter was born at Ferrara in 1569, and was instructed in the art by Guiseppe Mazzuoli, called il Bastaruolo, under whom he studied until he was twenty years of age. Contemporary with Ippolito Scarsellino, and unable to equal him in the tenderness of his tints, and the beauty of his expression, he endeavoured to rival him in the boldness of his design and the vigour of his colouring. Bent on improvement, he visited Bologna, where the Caracci were then in the zenith of their fame. Their works inspired him with a new idea of his art. After passing some time at Bologna, he went to Rome, where he improved his style of design, by studying after the antique. His predilection for the style of the Caracci drew him again to Bologna, where he copied some of their principal works. He afterwards went to Venice, where the splendid productions of Paolo Veronese appear to have excited the liveliest admiration. The domes of Coreggio at Parma, seem to have been not less the objects of his contemplation. In his smaller works he approaches so near to the style of the Caracci, that he was called the *Caracci of Ferrara*. In his extensive machinal works he exhibits the magnificence and richness of Paolo Veronese. Such are his Feast of Ahasuerus in the Refectory of the Regular Canons at Ravenna; which, in abundant and copious invention, may almost vie with the Marriage of Cana by Paolo; the Feast of Herod in S. Benedetto, and the Miracle at Cana in the Refectory of the Certosini at Ferrara. Many other works by this painter are in the public edifices at Ferrara, and his academy produced some of the principal painters of the Ferrarese school. He died in 1632, aged 63.

BONONE, LIONELLO. He was the nephew and scholar of Carlo Bonone, and flourished about the year 1649. The excellent instruction of his uncle might have enabled him to arrive at celebrity in the art, but his negligence, and depravity of conduct prevented his ever going beyond mediocrity. His most creditable performances are two pictures in the chapel of the hospital of S. Maria Novella, representing the Visitation of the Virgin to St. Elizabeth, and the Holy Family.

BONVICINO, ALESSANDRO, called **IL MORETTO**. This painter was born at Brescia in 1514, and was brought up in the school of Titian, whose style he approached nearer than any of his countrymen. In 1532, when he was only sixteen years of age, he painted a picture of S. Niccolo, in the church of the Madonna de Miracoli. He afterwards attempted to introduce into his works something of the greatness of Raffaele, and became the author of a very attractive style. An uncommonly graceful turn of his heads, an expression of devotion, and fervent piety in his figures (which generally represent sacred subjects), a freshness of colour approaching to Titian, are the characteristics of the works of Bonvicino. The portraits of this able artist have been compared to those of Titian. He occasionally painted in fresco, but was less successful than in oil. In the Chiesa di S. Clemente at Brescia, are two pictures by this painter of S. Lucia, and S. Caterina, a superior production to both is the principal altar-piece, representing the Virgin and Infant in the Clouds, with St. Clement and other Saints below. At Milan, is a fine picture by this master of the Conversion of St. Paul, which he has signed with his name, contrary to his usual practice. He died in 1564, aged 50.

BOON, DANIEL. A Dutch painter, who flourished in England in the reign of Charles II. He painted drunken scenes and revellings, in which his ambition appears to have been to introduce as much of ugliness and deformity, as a mind naturally vulgar could conceive. He died in England in 1698.

BOONEN, ARNOLD. An eminent portrait painter, born at Dort in 1669. He was first a scholar of Arnold Verhuis, but afterwards was instructed by Godfrey Schalcken. He painted a few pictures in the style of the latter, representing subjects by candlelight, but met with such encouragement in portrait painting, that he devoted himself almost wholly to that branch of art. His style was well adapted to succeed in it. An excellent colourist, a faithful designer of his model, and an uncommon facility in his operation, he was soon distinguished as one of the ablest artists of his day. He painted a great number of portraits of the most distinguished personages of his time, among which were Peter the Great, the Elector of Mentz, the Landgrave of Hesse Darmstadt, the Prince and Princess of Orange, the Great Duke of Marlborough and several others. He painted some large pictures for the halls of the different companies at Amsterdam, and Dort. He died in 1729, aged 60.

BOONEN, GASPARD. This artist was the son of the preceding, and painted portraits with some reputation, but in no way equalled his father.

BORCHT, PETER VANDER, THE ELDER. A Flemish landscape painter and engraver, born at Brussels about the year 1540. His works, as a painter, are of no great celebrity, but he applied himself with great assiduity to engraving, and has left a great number of plates, etched in a rough, careless style. He possessed great fertility of invention, but is not very judicious, either in the attitudes of his figures, nor in the composition of his groups. He usually marked his plates with the initials of his name P. B. F. or with the cipher **RB**. Mr. Strutt has been led into an error in stating that this artist flourished in 1622, as will be seen by the dates on some of his prints in the following list. Among his numerous works are :

A set of Landscapes, with subjects from the Old and New Testament.

Rural Enjoyments; *Cornelius van Tienen, exc.*

The Festival of the Company of Archers; *same address.*

A Country Wedding; *fecit Petrus vander Borcht. 1560.*

A Landscape, with the subject of Hagar and Ishmael; dated 1586.

A set of plates for the Metamorphoses of Ovid; one hundred and seventy eight prints, published at Antwerp; *Theodore Galle, exc.*

BORCHT, HENRY VANDER. A painter and engraver, born at Brussels in 1583. The troubles in the Low Countries obliged his family to remove into Germany when he was very young, and they settled at Frankfort, where he was placed under Giles van Valkenburg. The Earl of Arundel passing through Frankfort, found Vander Borcht possessed intelligence and taste for antiquities, sent him to Italy to collect for him, and he remained in the service of that nobleman until the death of the Earl. He was afterwards employed in the same capacity by the Prince of Wales, afterwards Charles II. Vander Borcht painted flowers and fruit, and his pictures were much esteemed. Towards the latter part of his life he resided at Antwerp, where he died in 1660, aged 77. We have a few etchings by this artist, as follow, they are generally marked with the cipher **B**.

The Virgin and infant Jesus; *after Parmegiano. 1637.*

The dead Christ, supported by Joseph of Arimathea, from a drawing by Parmegiano; *after Raffaele. 1645.*

Abraham at Table with the Angels; *after L. Caracci.*

The infant Jesus embracing St. John, from Guido's print; *after Agost. Caracci.*

Apollo and Cupid; *after Perino del Vaga; oval.*

Twenty-two plates of the Entry of Frederick, Elector Palatine, with Elizabeth, Princess Royal of England, his Consort, into Frankenthal; dated 1613.

BORCHT, JAMES A. An engraver, who executed several of the plates for the *Academie de l'espeé*, by G. Thibault, published at Antwerp in 1628. He worked entirely with the graver in a style resembling that of James de Gheyn.

BORDIER. See PETITOT.

BORDONE, PARIS. An eminent painter of the Venetian school, born at Trevigi in 1513. He was of a noble family, and after receiving an education suited to his birth, having shewn a decided inclination for the art; he was placed in the distinguished school of Titian, under whom he studied some time. Under so able an instructor, and endowed with great natural genius, he gave early proof of uncommon ability, and before he was twenty years of age he painted, for the family of Tiretta, a picture of Meleager and Atalanta, and a Holy Family, which excited universal admiration. His most important work was the dome of the church of S. Vincenzo at Trevigi, where he has represented, in six compartments, the Annunciation, the Nativity, the Adoration of the Magi, the Crucifixion, the Ascension and the Assumption of the Virgin Mary. Ridolfi mentions many other works by this master, in the churches and other public edifices at Venice, Milan, Genoa, and Florence. The pictures of Bordone partake more of the grand simplicity of Giorgione, than the style of his instructor, and he appears to have paid particular attention to the works of that great painter. He also excelled in painting portraits, and his pictures of

that description, are inferior to no artist of his country, Titian only excepted. He was invited to France by Francis I. where he painted the portrait of that monarch, and of the principal personages of his court. He died at Venice in 1588, aged 75.

BOREKENS. See BORREKENS.

BORGHESE, GIOVANNI VENTURA. This painter was a native of Citta da Castello, and a scholar of Pietro da Cortona. He assisted that master in some of his most considerable works at Rome, and after the death of his instructor, was engaged to finish some of his paintings left imperfect. In the church of S. Nicolo da Tolentino, there are two pictures by this painter, representing the Annunciation, and the Virgin Mary crowned by Angels.

BORGHESI, IPPOLITO. He was a native of Naples, and a scholar of Francesco Curia. He flourished about the year 1620, and painted history with some reputation. His most considerable work is an altar-piece in the church of S. Lorenzo at Perugia, representing the Assumption of the Virgin.

BORGIANI, ORAZIO. A painter and engraver, born at Rome in 1580. He was instructed in the art of painting by his brother Giulio Borgiani, called Scalzo; but was more advantaged by assiduously studying and copying the works of the great masters in his native city. The patronage bestowed on the arts by Philip II. of Spain, induced this painter to visit that country, where he passed some years, and met with considerable success, his works being held in great estimation. On his return to Rome, he was patronized by the Spanish ambassador, for whom he painted several pictures, and also was employed in painting for the churches. In S. Adriano a campo Vaccino, and in S. Salvatore del Lauro, are two altar-pieces by this master; and in S. Elena alli Cesarini, is a picture of the Assumption of the Virgin. As an engraver, he has left some plates etched in a bold, free manner, and more finished than is usual in the works of a painter. He usually marked his plates with a cipher composed of an H. and a B. thus **HB.** or **H̄B.** or **RB.** We have by him:

The Resurrection, a composition of many figures; marked with the last of the above ciphers.

The dead Christ, in a foreshortened position, with the two Marys and St. John; dated 1615.

St. Christopher giving his Hand to the infant Jesus.

St. Christopher carrying the Infant on his Shoulder.

Fifty-two bible histories, called *Raffaello's bible*; dated 1615.

BORGOGNONE. See CORTESE.

BORREKENS, MATTHEW. A Flemish engraver, born at Antwerp about the year 1615. He was chiefly employed in copying the plates of the eminent engravers, particularly Bolswert, and others, for Martin vanden Enden, and other printsellers. He worked entirely with the graver, and appears to have imitated, though without much success, the style of Pontius. We have also some original plates by him of portraits, and other subjects. His principal prints are as follow:

Augustus Carpzon, Plenipotentiary of the Duke of Saxony at the treaty of Osnaburg; *Ans. van Halle, pinx.* 1649.

Gerard Schepeler, another Plenipotentiary at that treaty; *after the same.* 1649.

The Crucifixion, with the Virgin Mary, Magdalen, and St. John; *after Vandyck; Ant. Vandyck, pinx; Eras. Quellinus, del.*

The immaculate Conception; *Rubens, pinx.; M. Vandenenden, exc.*

St. Francis Xavier, on a white ground; *the same inscription.*

St. Ignatius; *the same inscription.*

St. Barbara, with a Tower on her Head; *Rubens, pinx.; Mat. Boreckens, sc.; scarce.*

Christ bound, and kneeling, with two Angels holding the instruments of the Passion; *after Diepenbeck.*

The good Shepherd; *after the same.*

BORRONI, CAVALIERE GIOVANNI ANGELO. He was born at Cremona in 1684, and was a scholar of Angelo Massarotti, and afterwards of Roberto le Longe. On leaving those masters, he was taken under the protection of the noble family of Crivelli, and was employed some years in ornamenting their palace. He afterwards painted several pictures for the churches at Cremona, and Milan, particularly in the latter city. In the dome at Milan, he painted S. Benedetto, in the act of interceding for the city, of which he is the protecting Saint, which Lanzi says may compete with the best painter of his time. He died in 1772, aged 88.

BORZONE, LUCIANO. This artist was born at Genoa in 1590, and was a scholar of Filippo Bertolotti his uncle. He painted history and portraits, but particularly excelled in the latter. In the church of S. Domenico at Genoa, is a picture by Borzone, of the Presentation in the Temple, and in S. Spirito, the Baptism of Christ. Soprani reports him to have been a man of great acquirements, and that his house was the resort of persons of taste and literature. Whilst he was painting the ceiling of the Chiesa della Nunziata at Genoa, he fell from the scaffolding, and was killed, in the year 1645, at the age of 55. He left three sons, *Giovanni Batista, Carlo, and Francisco Maria*, who were all painters, the last mentioned excelled in painting landscapes in the style of Claude and Gaspar Poussin. Luciano Borzone etched some plates from his own compositions, as follow :

The Portrait of Giustiniani.

St. Peter delivered from Prison.

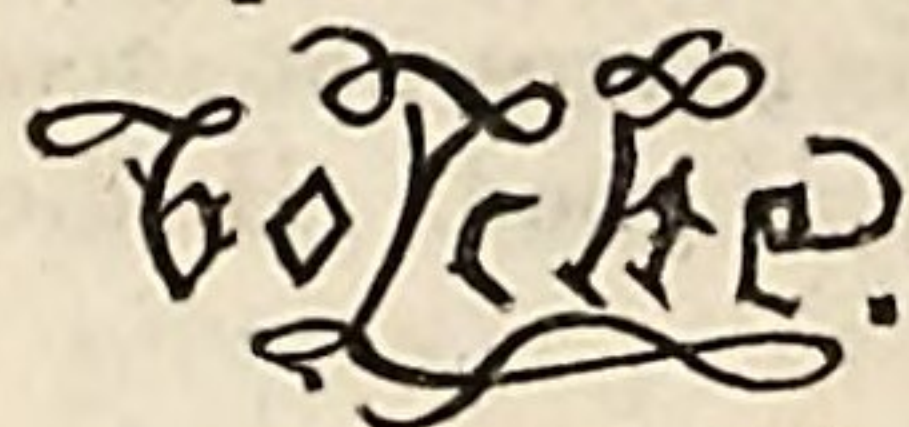
Prometheus devoured by the Vulture.

Children playing.

A set of devout subjects.

BOS, or BOSCHE, JEROME. A very ancient Dutch painter and engraver, born at Bois le Duc, about the year 1470. He made a whimsical choice of the subjects for his pictures, which are generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, are treated with singular ingenuity. He painted some pictures of a more serious cast, among which were the Flight into Egypt, and Christ bearing his Cross, in the church of Bois le Duc, which Karel van Mander speaks of in very favourable terms. One of his most singular compositions, was a picture representing our Saviour delivering the ancient Patriarchs from Hell. Judas in attempting to escape with the Select, is seized on by Devils who are in the Act of hanging him in the Air. The works he has left as an engraver exhibit the same eccentric drollery. His plates are executed in the stiff gothic style of the early time in which he lived, they are now

become scarce, and are sought after by the curious collector. He sometimes marked his prints with his name in length as BOSCHE, and sometimes in Gothic letters



The Temptation of St. Anthony; dated 1522.

The Last Judgment, Christ appears in the Air, seated on a Rainbow, and on each side of him are two Angels sounding Trumpets, with Labels bearing this inscription: *Hic est dies quem fecit; Surgite mortui, venite ad judicium.* At the bottom of the print are small figures of Men and Devils of all shapes intermixed.

St. Christopher carrying the infant Jesus across a River, and a Hermit with a Lantern.

Constantine at the Head of his Army, an Angel showing him the Cross in the Sky.

The Baptism of Christ by St. John.

An assemblage of grotesque figures; inscribed *Al dat op, &c.*

Another similar subject; inscribed *Dese Jeron. Bosch drollen.*

BOS, CORNELIUS. See BUS.

BOS, LEWIS JANSSEN, or JOHN. According to Van Mander, this painter was born at Bois le Duc, about the year 1450. He painted flowers, fruit, and plants, which he finished in an extraordinary polished manner. The insects on the plants are curiously drawn, and painted with surprising precision. He also painted small portraits in the same laboured style. He died in 1507, aged about 57.

BOS, GASPAR VANDEN. A Dutch painter of sea-pieces, born at Hoorn in 1634. His pictures of storms and calms, with shipping, are not without considerable merit, for their finish and truth of colouring. He died at the early age of 32 in 1666.

BOSC, CLAUDE DU. A French engraver, who came to England about the year 1712, by the invitation of N. Dorigny, to assist him in engraving the cartoons of Raffaele; but on account of some dispute, he left Dorigny, and engaged to engrave the cartoons for the printsellers. He also undertook the Duke of Marlborough's battles, and sent to Paris for Baron and Beauvais, to assist him in that undertaking, which occupied him two years. He published an English translation of *Picart's Religious Ceremonies*, in which, part of the plates were engraved by himself, and the others by Scotin and Gravelot. He engraved a plate of the Continenence of Scipio, after *Nicholas Poussin*, and others after some of the most eminent masters. His manner is coarse and heavy, and his drawing incorrect.

BOSCH, BALTHASAR VANDEN. A Flemish painter, born at Antwerp in 1675. The only instruction he received was from an obscure artist, named Thomas, whom he soon surpassed. He excelled in painting the interiors of saloons and galleries richly decorated with statues and pictures, with appropriate figures, habited in the mode of the time. He also represented the inside of a painter's room, or the elaboratory of a sculptor, wherein the artist was surrounded with the objects of his art, arranged in a very picturesque manner. His pictures became extremely popular, and were bought at large prices. He also painted portraits of a small size with great success, and his reputation in that way, induced the Duke of Marlborough, when he was at Antwerp, to have his

picture painted by Vanden Bosch. He represented that illustrious personage on horse-back; and that the work might be more complete, engaged Peter van Bloemen to paint the horse. The pictures of this master are ingeniously composed, his figures not incorrectly drawn, and his colouring, like most of the artists of his country, is good. He died in 1715, aged 40.

BOSCHAERT, NICHOLAS. This artist was born at Antwerp in 1696, and was a scholar of Crepu, a flower painter of some reputation, whom he soon surpassed, and became a very eminent artist in that line. His pictures of flowers and fruit are painted with great lightness of touch, are delicately coloured, and are disposed with taste. He was frequently employed in painting flowers and fruit in the pictures of his contemporary artists.

BOSCHI, FABBRIZIO. According to Baldinucci, this painter was born at Florence, about the year 1570. He was a scholar of Domenico Passignani, under whom he made so great a progress, that at the age of nineteen he executed, in fresco, a considerable work of the Life of S. Bonaventura, which that author reports to have excited the admiration of the artists of his time. One of his best performances was the Martyrdom of St. Peter and St. Paul, painted for the church of the Certosa, at Florence. Another capital picture by him is in the church of the Dominican convent of St. Lucia, representing the Assumption of the Virgin, surrounded with Angels, and the Apostles below. He died in 1642, aged about 72.

BOSCOLI, ANDREA. He was a native of Florence, and flourished about the year 1580. He was a scholar of Santo de Titi, and acquired some reputation as a painter of history. His best work is a picture of St. John preaching, in the church of the Teresiani at Rimino. He also painted portraits with considerable success; that of himself is in the Florentine gallery. Florent le Comte says, he engraved nineteen plates, but does not specify them.

BOSELLI, ANTONIO. This old painter is mentioned with distinction in the *Vite de Pittori Bergamaschi*, by Count Francesco Maria Tassi, who states him to have been a native of the territory of Bergamo, and to have flourished about the year 1500. He was a sculptor as well as a painter; and many of his works are noticed by that author. In the church of S. Cristoforo at Bergamo, is a picture by this master, representing St. Peter, St. Paul, and St. Luke, bearing the following inscription: *Hoc opus Antonium scito pinxisse Bosellum, die 23 Februarii, 1509*; and in the church of the Augustines is another of his works, representing the Virgin and infant Jesus in the Clouds, and several Saints below.

BOSSART, ROBERT. A German engraver, who flourished about the year 1595. He is supposed to have been a pupil of Henry Goltzius, from the resemblance in their style, although much inferior to that master. He engraved a set of prints, in which the different nations of Europe are represented by figures, emblematical of what each country was celebrated for. He also engraved a portrait of B. Spranger. Dated 1595.

BOSSCHAERT, THOMAS WILLEBORTS. This eminent painter was born at Bergen-op-Zoom, in 1613. Having shown an inclination for the art, his parents sent him to An-

twerp, at that time the residence of the greatest masters of the Flemish school, and he became a scholar of Gerard Segers, under whom he remained, until he had made great proficiency, and was recommended by his instructor to visit Italy for further improvement. After studying at Rome four years, he returned to Flanders, where he soon gave proof of his ability, in some pictures he painted for the churches in the Low Countries. His style nearly resembles that of Vandyck, both in his historical works and his portraits, in which he excelled. His colouring is extremely tender and harmonious, and the airs of his heads graceful and agreeable. His genius was equal to great compositions, and his works, though placed by those of Rubens and Vandyck, sustain their rank among the most estimable productions of that school. In the church of the Capuchins at Brussels, is a fine picture by Bosschaert, of the Martyrdom of St. Basil; and in the church of St. James at Bruges, is a grand composition, representing the Martyrdom of that Saint, which, in point of colour and design, would not dishonour Vandyck. In the palace called the House in the Wood, at the Hague, is a capital work of this master, representing an emblematical subject of Peace and War. In the year 1646, he was made director of the Academy at Antwerp, and died in that city in 1656, aged 43.

BOSSE, ABRAHAM. A French engraver, born at Tours, about the year 1610. It is not known by whom he was instructed, but he appears to have formed his style by imitating the least finished plates of Callot. He principally worked from his own designs, although he also engraved after other masters, the number of his plates being very considerable. His plates are etched in a spirited style, with uncommon freedom, and afterwards finished with the graver, in a bold masterly manner. He published a treatise, entitled *La maniere de graver à l'eau forte, et au Burin*, a work which M. Cochin afterwards republished, with additions. The following are his principal works :

The Queen-Mother seated, with the young King and his Brother standing by her.

Bust of Cardinal Richlieu.

Portrait of J. Callot, with his Epitaph.

A Man with a Cloak, resting against a Tree; engraved by *Bosse* and *Mellan*.

Judith and her Servant, with the Head of Holofernes.

The Adoration of the Magi.

The Holy Family.

Six plates of the History of the Rich Man and Lazarus.

Six ditto of the History of the Prodigal Son.

Seven ditto of the Parable of the wise and foolish Virgins.

Seven ditto of the Works of Mercy.

St. Anne and her Miracles.

Preparation of a Christian Soldier for the spiritual warfare.

The King and Queen offering their Vows to the Virgin.

The Forces of France.

The Siege of La Motte.

The Reduction of Mantua.

Six of the Reception of the Knights of the Holy Ghost.

The Procession of the Chase of St. Genevieve.

The Contract of Marriage between the King of Poland and Louisa de Gonzague.

The Marriage of Louis XIV.

The Hall of Charity.

The Gallery, *du Palais marchand*.

Fifteen of the Occupations and Actions of Private Life.

Four of the Painter, the Sculptor, the Engraver, and the Printer.

Five of the Surgeon, the Apothecary, the Man's Shoemaker, the Woman's Shoemaker, and the Hairdresser.

Two of the Schoolmaster and Mistress.

Four of the Four Elements; half-length figures.

Four of the Four Quarters of the Globe.

Four of the Seasons.

Five of the Senses.

A set of plates for the History of the Maid of Orleans; from the Designs of *Vignons* and others.

BOSSI, BENIGNO. A modern Italian designer and engraver, born in the Milanese in 1727. He was intended to have studied painting under Pompeo Battoni, but the death of that artist prevented it; and he was advised by Mengs and Dietrich, to apply himself to engraving. He settled at Dresden, but during the seven years war he was under the necessity of leaving Saxony, and he went to Parma, where he was favoured with the patronage of the Duke. We have the following prints by him :

His own Portrait.

The Presentation in the Temple. 1755.

Forty small etchings of Heads, and other subjects; very spirited.

A set of Vases, and a Masquerade; *after Petitot*.

Four of Trophies. 1771.

Four of the Attributes of the Seasons; circular. 1770.

Two of Children.

A set of twenty-nine small plates; *after the drawings of Parmegiano*.

Allegorical figures, representing the Towns in Piedmont.

St. Catherine; after the celebrated picture belonging to the family of Sanvitali. The most esteemed plate of the artist.

BOSSIUS, JAMES. An old Flemish engraver, born about the year 1520. He resided chiefly at Rome, and he is supposed to have learned the art of engraving from some of the pupils of Marc Antonio. He worked with the graver in a neat style, but rather stiff, and his drawing is not very correct. His prints, however, possess considerable merit. He sometimes marked his plates with his name at length, and sometimes BB. We have the following by him :

The Portrait of M. Angelo Buonaroti.

Bust of Othon Trucesse, Cardinal of Albani; with a border, and an emblem of Charity; *Jac.*

Bossius Belgia incidebat.

Bust of St. Thomas d'Aquinas; *Jacob Bossius Belgia incidit.*

The Crucifixion; *Jacobus Bossius incidit.*

Four, of the Four Evangelists; marked *B. B. F.—Cock, exc.*

Jacob's Ladder; after Raffaele; marked *Jac. b b.*

St. Peter and St. John curing the lame Man; *Jac. Bos. f.*

The Statue of Pyrrhus, King of Molossus; after the antique; signed *Jacobus Bossius Belgia incidit.* 1562.

BOTH, JOHN and ANDREW. These celebrated painters were brothers, and are noticed in one article, as their histories, as well as their works, are so closely connected, that it

would be difficult to do justice to either in a separate account. They were natives of Utrecht, John, the elder, being born about the year 1610. Their father was a painter on glass, from whom they learned the first rudiments of design; but they were afterwards placed under Abraham Bloemaert, with whom they studied, until they found themselves sufficiently advanced in the art to undertake the journey to Italy on the produce of their talents. These brothers seem to have been attached to each other from their infancy by ties of the most cordial affection; and that bond was never broken till they were separated by death. On their arrival at Rome, John Both, inspired by the beauty of the scenes around him, and emulated by the applause bestowed on the works of Claude Lorraine, was not long before he produced some landscapes that received the unqualified admiration of the artists themselves: and Andrew, who had studied the works of Bamboccio, had decorated them with figures, painted in such perfect unison with the landscapes, that it could hardly be believed that they were not by the same hand. The figures in no way intruded on the enchanting effect of the landscape, and the landscape occasionally withheld its attraction, to give value to the charm of the figures. The sympathy of their affections had blended itself with the exertion of their talents; and in their works every thing was warm, tender, and harmonious. The landscapes of Both exhibit the most beautiful scenery; his colour is glowing, yet delicate, and there is a sparkling effect of sunshine in his pictures that has scarcely been equalled. Sometimes we admire the freshness of nature, enlivened by the first beams of the rising sun; at others, the brilliant glow of its meridian splendour; and we sometimes contemplate the rich tintings of evening in an Italian sky. The figures and cattle by Andrew, with which they are enriched, are grouped and designed with great taste and elegance. Independent of the reputation Andrew Both acquired by the charming figures he introduced into the landscapes of his brother, he painted many pictures of his own composition, in the manner of Bamboccio, but more agreeably coloured; they generally represented merry-makings, fairs, and quack-doctors, surrounded by figures, designed with great humour, and full of character; they are highly esteemed. The works of these excellent artists had reached a distinction, even in Italy, that secured to them both fortune and fame, when a melancholy accident cut asunder the tender tie by which they were united, and deprived the world of the combination of their powers. While they resided at Venice, returning home from an entertainment, Andrew unfortunately fell into one of the canals and was drowned, in 1645. John Both did not long remain in Italy after the death of his brother, but returned to Utrecht, where he endeavoured to supply his loss, by having the figures in his landscapes painted by Cornelius Polemburg. He did not survive Andrew Both more than five years, and died at Utrecht in 1650, aged about 40. The admirers of etchings are indebted to these able painters for a few plates, which are executed in so picturesque and masterly a style that we regret they had not more frequently amused themselves with the point. By John Both we have:

A set of four upright Landscapes; signed *J. Both, fec.*

A set of six Landscapes; lengthways; *J. B. f.*

A Landscape, with loaded Mules; *Both, fec.*

A Landscape, with a Traveller seated, with a Basket; *J. Both, inv. fec.*

By Andrew Both we have:

St. Anthony praying, with a Skull; marked *Both*, reversed.

St. Francis, with a Crucifix before him; the same.

Bust of a Man, in Profile, with a Cap and Feather; marked *AB*.

Two Beggars.

Two of Dutch Merry-makings; *A. Both, inv. et fec.*

Six Landscapes, numbered; of which the first is marked *A. Both.*

The Five Senses, represented by grotesque figures.

BOTSCHILD, SAMUEL. This painter and engraver was born at Sangerhausen, in Saxony, in 1640. He painted history with some reputation, and was made painter to the court, and keeper of the electoral gallery at Dresden. He established an academy there for the instruction of the young artists of his country. He etched some plates from his own designs. We have the following prints by him:

The exterminating Angel destroying the Army of Senacherib; *S. Botschild, aqua forti.*

Four of allegorical figures.

Four of the Times of the Day.

Two emblematical subjects, one of Hope and Patience, the other Faith and Charity; oval.

Ulysses and Epeus giving the Dimensions of the Trojan Horse.

Hercules, with Cupid spinning.

BOTTALA, GIOVANNI MARIA. This painter was born at Savona in the Genoese, in 1613. According to Soprani, he went to Rome when he was young, and studied some time under Pietro da Cortona. He was taken into the protection of Cardinal Sacchetti, for whom he painted several pictures, of which the most considerable was the Meeting of Jacob and Esau, which were afterwards placed in the Capitol by Benedict XIV. He acquired the name of Raffaellino, from his great veneration for the works of that master, but he never divested himself of the style of P. da Cortona. His other works are in the churches of Naples and Genoa. He died at Milan in 1644, aged 31.

BOTTANI, GUISEPPE. He was born at Cremona in 1717, but studied at Rome, under Agostino Masucci. He established himself at Mantua, where he gained considerable reputation for painting landscapes, in the style of Gaspar Poussin, into which he introduced figures, in the pleasing manner of C. Maratti. He was made director of the Academy at Mantua. His only work, as a painter of history, worthy of notice, is mentioned by Lanzi, in the church of S. S. Cosmo and Damiano, representing S. Paola taking leave of her Attendants. Its highest claim to merit is, that it is not quite eclipsed by a neighbouring picture, by Pompeo Battoni. He died in 1784, aged 67.

BOTTICELLI, SANDRO, or ALESSANDRO. An old Florentine painter and engraver, born at Florence in 1437. He passed the early part of his life under a goldsmith, but his love for the art led him to study painting, and he became a disciple of Filippo Lippi. He visited Rome during the pontificate of Sixtus IV., by whom he was greatly patronized, and for whom he executed some considerable works, in the chapel of that Pontiff. His principal works at Florence were a Venus Anadyomene, and Venus attired by the Graces, An Assumption in S. Pietro Maggiore, of which Vasari speaks in the highest terms of commendation. In the life of Baccio Baldini, it is mentioned, that he engraved nineteen plates of vignettes, from the designs of Sandro Botticelli, for the *Inferno* of Dante, and Vasari mentions some plates engraved by Botticelli. He also executed a set of twelve plates of Sybils, and seven of the Planets. A St. Jerome kneeling before a Crucifix, and a St. Sebastian, with the Virgin, inscribed *O mater Dei, memento mei, &c.* He died in 1515, aged 78.

BOVADILLA, GERONIMO DE. A Spanish painter, born at Antequera, a small town in the vicinity of Seville, in 1620. According to Palomino, he was a scholar of Francisco Zurbaran, whose manner he followed. He excelled in painting historical subjects, of a medium size, and perspective views. He died in 1680, aged 60.

BOUCHE, MARTIN. This engraver is believed to have been a native of Antwerp, from the inscription on some of his prints. He worked chiefly for the booksellers, and was principally employed on portraits. His plates are executed almost wholly with the graver, in a neat but stiff style, and they are not without merit. Among his portraits are :

John Fenwick, a Jesuit, who was executed at Tybourn. 1679.

Thomas Harcott, another Jesuit ; signed *Martin Bouche, sc. Antwerpiae.*

He engraved several others of the same order, who suffered in England, and represented them with a knife in their breast, indicative of their sufferings.

BOUCHER, FRANCIS. A French painter and engraver, born at Paris in 1704. He was a scholar of Francis le Moine, and was the most admired artist of his time among the Parisians. He was appointed first painter to the King, and was favoured with the patronage of the great. Few artists have acquired more reputation during their lifetime, and met with more flattering encouragement than Boucher. Yet, perhaps, it would be difficult to select one who enjoyed those advantages with less real pretension to admiration, or less legitimate claim to distinction. His merit seems to have been very justly appreciated, by an elegant and enlightened critic of his own nation, who appears to have been the first of his countrymen who discovered and exposed the corruptness of his taste, and that of his misguided admirers. "Never," says M. Watelet, "was there an artist that so much misused a brilliant disposition, an extreme facility ; never was there a painter who so openly set at nought the truly beautiful, such as it appears in selected nature, such as it was felt and expressed by the sculptors of Greece and by Raffaele ; never did any one excite a more general depravity." It will not be denied that he was a perfect master of the mechanism of the art ; and if we could be satisfied with mere artificial prettiness, Boucher cannot justly be refused his share of merit. His most successful efforts were his pastoral subjects, but even in them he has been greatly surpassed by his ingenious countryman Watteau. He died at Paris in 1768. We have several slight etchings by Boucher, of which the following are some of the principal :

A small oval plate of the Virgin.

Four of Children playing.

Cupids sporting.

The amiable Villager.

Andromeda.

Twelve of Chinese figures.

Set of twelve figures ; after A. Bloemaert.

The Portrait of Watteau.

The Italian Troop.

The Player on the Guitar.

La Guinguette.

La Coquette grotesque.

BOUCQUET, VICTOR. A Flemish painter, born at Furnes in 1619. He was the son of Mark Boucquet, a painter little known. M. Descamps supposes he must have visited Italy, as his works exhibit a manner that partakes little of the taste of his country. He painted history, and was also esteemed as a portrait painter. His works are distributed in the different churches of the towns in Flanders. They are well composed, and, like most of the artists of his country, are well coloured. In the great church of Newport are two altar-pieces by this master, one of which is particularly admired, representing the Death of St. Francis; and in the town-house there is a large picture by him, considered as his principal work, representing the Judgment of Cambises. The principal altar-piece in the church at Ostend is by Boucquet: it represents the taking down from the Cross.

BOUIS. See Bouys.

BOULANGER, JOHN. This painter, though a native of France, is better known in Italy than in his own country. He was born at Troyes in 1606, but went to Bologna when he was young, and entered the school of Guido Reni. Under that able instructor he acquired a correct and graceful mode of designing, and a tender and harmonious colouring. His merit recommended him to the protection of the Duke of Modena, who appointed him painter to the court; and he ornamented the ducal palace with several historical pictures, composed and painted in the elegant style of his master. He established a reputable academy at Modena, and had many pupils. He died in 1660, aged 54.

BOULANGER, JOHN. A French engraver, cousin to the preceding artist, born at Troyes in 1613. He seems to have attached himself at first to an imitation of the style of Francis Poilly, but he afterwards took up a mode of engraving which had before been practised by his contemporary, John Morin, but which he greatly improved, of finishing the flesh and naked parts of his figures with dots, instead of strokes, or with a mixture of both, which gave a very soft and mellow effect; but as he finished the draperies and backgrounds with rather a harsh use of the graver, there was a want of union in the effect of his plates. Notwithstanding this defect, his prints have considerable merit, and are justly held in estimation. The following are his principal plates:

PORTRAITS.

Maria Theresa of Austria, Queen of France; *after Frere Luc.*
 Pope Urban VIII.; *J. Boulanger, inv. et fec.*
 Charles II., King of England.
 Gustavus Adolphus, King of Sweden.
 Leopold, King of the Romans.
 Henry of Castile, Abbot of St. Martin.
 J. Regnault de Segrais, of the French Academy.
 J. James Olier, Curate of S. Sepulcre.
 Paul Beurier, Canon of St. Geneviève.
 Daniel de Cornac, Bishop of Valence.
 V. Louis de Seckendorf; *after C. Scheffer.*
 Michael Nostradamus, Physician.
 Vincent de Paul.

Mademoiselle le Gras, Foundress of the *Filles de la Charité*.

Francis Isidor de Hayrien.

Francis de Clermont, Bishop of Noyon.

SUBJECTS FROM HIS OWN DESIGNS.

Two Busts of our Saviour and the Virgin Mary.

Bust of the Virgin, surrounded by a border of Laurel; oval.

The Virgin Mary and infant Jesus; half-length.

The Virgin Mary and Infant, with St. John presenting a Cross.

SUBJECTS AFTER DIFFERENT MASTERS.

The Virgin and infant Christ holding some Pinks; called the Virgin of the Pinks; *after Raffaele*.

A Bust of the Virgin; inscribed *Mater amabilis*; *after the same*.

The Holy Family, with St. Joseph giving the Infant some Cherries; *after Caracci*.

The Virgin of Passau; *after Solario*.

The Virgin Mary, with the Infant sleeping in her Arms; *after Guido*.

The Virgin and infant Jesus, with St. John kissing his Foot; *after the same*.

The Holy Family; *after Noel Coypel*.

The Holy Family; half-length figures; *after Nic. Loir*.

The infant Christ; inscribed *Salvator Mundi*, &c.; *after the same*. 1651.

Christ bearing his Cross; *after Nic. Mignard*.

The Virgin and Infant, with St. John kissing his Foot; *after P. Mignard*.

The taking down from the Cross; *after S. Bourdon*.

The Entombing of Christ; *after the same*.

The Crucifixion; *after Ch. le Brun*.

St. Francis de Paolo; *after S. Vouet*.

The Dead Christ supported by Joseph of Arimathea.

The pompous Cavalcade on the occasion of Louis XIV. coming of age.

BOVINI, FRANCESCO. In the description of the pictures at Ferrara, by C. Barotti, there are mentioned two altar-pieces by this master, in the church of the Oratorio della Penitenza, in that city, one representing the immaculate Conception, the other the Adoration of the Magi.

BOULLONGNE, Louis, the elder. A French painter, born at Paris in 1609. He painted history, and was professor of the Academy, and painter to the King. His principal works are in the church of Our Lady at Paris, where he has painted the Miracle of St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation in the Temple. He died at Paris in 1674, aged 65. He etched three plates, two from his own designs, and the other from *Guido*, viz.

The Miracle of St. Paul at Ephesus.

The Martyrdom of St. Paul.

The Rape of Helen; *after Guido*.

BOULLONGNE, BON. He was the elder son of Louis Boullongne, born at Paris in 1640. He was instructed by his father, and having painted a picture of St. John, which gained him the prize at the Academy, he was sent to Rome for improvement, under the pension of the King, where he remained five years. He afterwards visited Lombardy, and passed some time studying the works of Coreggio, and the Caracci. On his return to Paris, he was a candidate for a seat in the Academy, which he obtained in 1677, and painted for

his picture of reception, Hercules combating the Lapithæ. Louis XIV. took him into favour, and employed him to paint the staircase at Versailles, under the direction of Charles le Brun. In 1702, he painted in fresco the cupola of the chapel of St. Jerome, in the church of the Invalids. One of his best works is the Resurrection of Lazarus, in the church of the Carthusians. At Versailles he painted Venus and Cupid, and Bacchus and Silenus; and in the palace of Trianon, Juno and Flora, and the Toilet of Venus. He possessed a particular talent of painting, what the Italians call *Pastici*, or imitations of the style of other masters, without the servility of copies. He died at Paris in 1717, aged 68. We have a few etchings by this painter.

The Holy Family.

St. John preaching in the Wilderness.

St. Bruno.

Frontispiece for an Almanack; dated 1694.

A satirical print against the Author of the *Mercure Galant*; inscribed, *Ah ha, galant, vous raisonnez en ignorant.*

BOULLONGNE, LOUIS, the younger. He was the younger son of Louis Boullongne, and received his instruction from his father. He was one of the most assiduous students of the Academy, and gained the prize for painting when he was eighteen, and was consequently sent to Rome, under the pension of the King, in 1675. He returned to Paris in 1680, and the following year he was received into the Academy; his reception picture was Augustus ordering the Temple of Janus to be shut. Having been appointed painter to Louis XIV., he was employed at Fontainebleau, and in the chateau of Meudon. In the church of Our Lady, at Paris, there are two fine pictures by him, the Purification, and the Flight into Egypt. The works of this painter show that he had profited more by his residence at Rome, than has been usual with the artists of his nation. There is a fine character in his heads, his drawing is correct, and his colour is more vigorous than is generally found in the artists of the French school. He died at Paris in 1734, aged 80. We have the following etchings by him:

The Holy Family, the infant Jesus holding a Bird with a String.

The Holy Family, with St. John.

The Dead Christ, with the Marys and Disciples.

The Martyrdom of St. Peter.

The Martyrdom of St. Paul.

The Flagellation of St. Andrew; after *P. Veronese*.

St. Bruno.

The Roman Charity.

BOULONNOIS, ESME, DE. An engraver, from his name apparently a Frenchman. He was a printseller, and lived about the middle of the sixteenth century. The prints we have by him are principally portraits, and are entirely worked with the graver, in a neat stiff style. Among others, we have the following portraits:

Christophorus Plantinus Turonensis.

Georgius Buchananus; *Esme de Boulonnois, fec.*

Lady Jane Grey.

Hans Holbein, painter.

Anthony More, painter.

BOUNIEU, NICHOLAS. A modern French painter and engraver, born at Marseilles in 1744. He was a pupil of M. Pierre, and was made a member of the Academy at Paris in 1775. Of his works as a painter little is known in this country. As an engraver, he scraped a few mezzotintos, subjects from his own designs, among which are the following:

Adam and Eve driven from Paradise.
 Magdalen, Penitent.
 Love led by Folly.
 The Punishment of a Vestal.
 An Allegory on the Birth of the Dauphin.
 The Green-house of the Thuilleries.
 The Amusement of the Sultan.

BOURDON, SEBASTIAN. This eminent painter and engraver was born at Montpellier in 1616. His father was a painter on glass, from whom he learned the first principles of design. When a boy, his uncle conducted him to Paris, where, after studying four years under a painter of little celebrity, at the age of eighteen he went to Italy, and whilst at Rome formed an acquaintance with Andrea Sacchi and Claude Lorraine, whose friendship and instruction he experienced. He is said to have possessed so retentive a memory, that he could copy from recollection a picture that he had once seen. After studying three years at Rome, he went to Venice, where he was particularly attentive to the works of Titian, especially his landscapes, and he adopted the style of that great master, in the excellent works he produced in that way. On his return to Paris, one of his first public productions was his celebrated picture of the Crucifixion of St. Peter in the church of Our Lady, which has always been regarded as his most capital work. The reputation this picture procured him brought him into great employment, when his career was interrupted by the civil war of the *fronde*; and in 1652 he quitted France, and went to Sweden, where he was very graciously received by the Queen Christina, who appointed him her principal painter. He executed several considerable works in Sweden; but the Queen having resolved to abdicate the throne, and retire to Rome, and tranquillity being in some degree restored in France, he returned to Paris, where he met with immediate employment. It was at this time that he painted his esteemed picture of the taking down from the Cross, for the church of St. Benedict, and his Martyrdom of St. Protas, for the church of St. Gervais. Bourdon possessed great fecundity of genius, and an uncommon facility. It is to be regretted, that his design is not more correct. He also painted portraits and landscapes. In the latter he particularly excelled; and he appears to have built his style on the landscapes of Titian and Poussin, partaking of the manner of both. As an engraver, he is worthy of particular notice. We have by him a number of plates of various subjects, from his own designs, etched in a free and masterly style, conveying a perfect idea of his manner of painting. His lights and shadows are conducted with great intelligence, and the backgrounds are uncommonly picturesque. His prints are highly esteemed by the judicious collector. The following are the principal:

Jacob returning to his Country in the absence of Laban.
 Rebecca meeting the Servant of Abraham.
 The Ark sent back by the Philistines to the Bethsamites; scarce.
 The Annunciation.

The Angel appearing to the Shepherds.
 Six of the Flight into Egypt, and the Return from thence.
 The Holy Family reposing, the infant Jesus feeding a Lamb.
 The Holy Family, St. John holding the Foot of the Lamb.
 The Holy Family, called the Washerwoman.
 The Baptism of the Eunuch.
 Christ healing the Sick.
 The merciful Samaritan.
 A Peasant Woman giving Drink to a Child.
 The Fortuneteller.
 The Five Senses; five plates.
 A set of fourteen subjects, representing the liberal Arts and the Virtues; dedicated to *M. Colbert*; ovals and octagons.
 A set of six large Landscapes; very fine.
 A set of six smaller Landscapes; very fine.
 Two grand Landscapes; inscribed *S. Bourdon, inv., scul. et exc.*
 The Seven Works of Mercy; dedicated to *M. Colbert*.

This distinguished artist died at Paris in 1671, aged 55.

BOURG, LOUIS FABRICIUS, DU. A Dutch engraver, by whom we have some pretty vignettes, and other small compositions, neatly engraved in the style of Bernard Picart.

BOURLIER, FRANCIS. A French painter, who, according to Basan, etched some plates from his own designs, and after *Giulo Romano*, and other masters, among which is Moses saved from the Nile; after *F. Perrier*.

BOUT, FRANCIS, and N. BOUDEWYNS. These painters were natives of Brussels, and flourished about the year 1700. They are joined in one article, as they almost constantly painted in conjunction. At least, the landscapes by Boudewyns are always decorated with the figures of Bout, although the latter sometimes painted pictures entirely of his own composition, representing winter pieces, and views of the sea-strand, with a number of small figures neatly drawn. The landscapes of Boudewyns are generally views of the country houses of the nobility in Flanders, with the adjacent scenery, into which Bout introduced figures representing galant assemblies and merry-makings. The works of these united artists are much esteemed in their own country; and some of their best works have been admitted into the collections in England, where they are however more justly appreciated. Francis Bout has etched a few plates in a slight painter-like manner, which are as follow:

Four Winter Scenes, with Skaiters, and a variety of figures.
 Two, a Landscape, with a Statue of Neptune, and a View of the Sea-strand in Winter, with a Fish-market.
 Two, the Bride conducted to Church; and a Country Market.

BOUTATS, FREDERICK. A Flemish engraver, born at Antwerp about the year 1620. He engraved several plates after his own designs, principally portraits, and some after other masters. They are worked with the graver, in a neat style, and are not without merit. We have by him, among others, the following:

PORTRAITS, &c.

Charles Emanuel, Duke of Savoy.
 Charles Gaspar, Elector of Treves.
 Queen Christina of Sweden.
 Oliver Cromwell, Protector.
 Frederick William, Elector of Brandenburg.
 John George, Elector of Saxony.
 John Baptist Heil, portrait painter; *se ipse pinx.*
 Daniel van Heil, landscape painter; *J. B. van Heil, pinx.*
 Leo van Heil, architect; *same painter.*
 David Ryckaert, painter; *se ipse pinx.*
 The Virgin and infant Jesus, with St. John; dated 1655.
 Cavaliers and Ladies playing at Cards; *F. Boutats, fecit.*

BOUTATS, GASPAR. He was the younger brother of Frederick Boutats, born at Antwerp about the year 1625. He engraved chiefly for the booksellers, and some few plates after different masters. They are principally etched, and some finished with the graver. The following are by him :

Frontispiece for the Psalms of St. Augustine; *Gaspar Boutats, fec.*
 The Massacre of St. Bartholomew.
 The Assassination of Henry IV.
 The Decollation of Count Nadasti, Count Corini, and Marquis Francipani.
 A Sutler's Tent; *after Ph. Wowermans.*

He also etched the plates for a folio volume of Views of Jerusalem, and the surrounding country; *after the designs of John Peters.*

BOUTATS, GERARD. This engraver was the youngest brother of Frederick Boutats, born at Antwerp about the year 1630. He settled at Vienna, where he was appointed engraver to the University. His prints are chiefly portraits. The following are his principal plates :

Adamus Munds, physician. 1657.
 Antonius d'Aumont.
 Charles Joseph, Archduke of Austria.
 Don Pedro, King of Portugal.
 The Resurrection; *Gerard Boutats, scul.; Vienna.*

BOUTATS, PHILIBERT. A Flemish engraver, the son of Frederick Boutats, born at Antwerp about the year 1650. His prints consist chiefly of portraits, and are rather neatly engraved. The following are by him :

PORTRAITS.

Pope Innocent XI.
 The Dauphin, Son of Louis XIV.; oval.
 Mary Antonia Victoria, of Bavaria, Dauphiness.
 Elizabeth Charlotte, Duchess of Orleans.
 William Henry, Prince of Orange.

Christian V., King of Denmark.

Herman Werner, Bishop of Paderborn.

John Sobieski, King of Poland; *Philibert Boutats, sc.*

Thesis, with the Portrait of the Bishop of Munster.

BOUYS, or Boys, ANDREW. A French painter and engraver, born in Provence about the year 1680. He was a scholar of Francis de Troy, and practised portrait painting at Paris. He also engraved several portraits in mezzotinto, among which are the following :

Andrew Boys and his Wife.

Francis de Troy, painter.

Claude Gros, de Boze; *And. Boys, pinx. ad vivum, et sc.* 1708.

Francis René, Marquis de Bellay; *Boys, pinx. et scul.*

John Baptist Massillon, Bishop of Clermont; *Boys, fec.*

De Marais, famous musician.

BOWLES, THOMAS. An English engraver, born in London about the year 1712. He published a set of thirty views of the public edifices in and near London, of which some of the plates were engraved by himself, the others by Foudrinier, Vivares, &c. among which are :

A View of London from the Thames. 1751.

Somerset House. 1753.

Greenwich Hospital. 1745.

The Rotunda at Ranelagh. 1751.

The Royal Exchange.

St. Mary-le-Bow.

BOYDELL, JOHN. This estimable character, whose enterprising exertions have been so beneficial to the arts in this country, claims a place in a publication of this nature, independent of his merit as an engraver. Mr. Boydell was born at Dorrington in 1719. He was the son of a land-surveyor, who brought him up to his own profession, which he followed, under his father, until he reached the age of twenty, when he accidentally met with Baddeley's views of different country seats in England, some of which were engraved by Mr. Toms, particularly one of Hawarden Castle, which appeared to young Boydell so exact a representation of a place with which he was well acquainted, that he determined to learn the art of engraving. With this resolution he came to London, when he was twenty-one years of age, and bound himself a pupil to Mr. Toms, the engraver of the plate he had so much admired. Under that artist, he applied himself with great assiduity for six years. On leaving his instructor, his first publication was a set of six views near London, which, on account of there being a bridge in each of them, was called the bridge-book. He afterwards engraved many plates of views in England and Wales, which, with others, he published in one volume, at the price of five guineas. This publication may be regarded as the basis on which he raised the structure of his future eminence, and as he used himself to express it, was the first book that ever made a Lord Mayor of London. By the profits of this work he was enabled to commence that encouragement to young artists which he afterwards carried to so lau-

dable an extent. The art of engraving was at that time at a very low ebb in England; and the collectors of prints were in the habit of receiving them from abroad. It may be very justly attributed to the zealous and persevering industry of Mr. Boydell, that it was carried to such perfection, as to occasion the works of British engravers to be sought after through every part of Europe, and produced a considerable branch of commerce in objects which had previously been imported from the continent. The distinguished success which crowned the labours of this extraordinary man in the promotion of engraving, served only to excite him to further projects, for the advancement of the arts; and he formed an extensive and liberal plan for the encouragement of painting, in his prodigious undertaking of the illustration of Shakspeare, with prints engraved from pictures painted by the most eminent English artists. A project of such magnitude, that it appears almost incredible that it could have been carried into effect by an individual. It is said to have been Mr. Boydell's intention to have bequeathed the Shakspeare Gallery to the public, but the disastrous consequences of the French revolution, which operated very prejudicially to Mr. Boydell's extensive concerns, made it necessary for him to apply to Parliament to dispose of it by lottery. In 1774, he was elected Alderman of his ward, and in 1791 served the high office of Lord Mayor, with great respectability. Mr. Boydell lived to the advanced age of 86, respected and revered by all that knew him. He died in 1804.

BOYER, JOHN BAPTIST, MARQUIS D'AIGUILLES. A French nobleman, who was procurator-general of the parliament of Aix, in Provence. His love of the arts led him into an intimacy with the principal artists of his time, particularly with Puget, the celebrated sculptor, with whom he went to Italy, and formed a large collection of pictures, sculpture, &c. of which he published the prints in two volumes, six of the plates were engraved by himself. He also amused himself with painting, for which he is said to have had an excellent taste. Some of his plates are executed with the graver, the others scraped in mezzotinto. Among others we have by him:

The Marriage of St. Catherine; *after A. del Sarto*; with the graver.

Two figures of Christ; on one plate; the same.

Two Landscapes; *after Brecourt*; the same.

St. John Baptist; *after Manfredi*; mezzotinto.

Bust of a Man; the same.

BOUJAS, DON JUAN ANTONIO. A Spanish painter, born at Santiago, about the year 1672. He was a scholar of Luca Giordano, at Madrid, and proved a very promising artist. The troubles occasioned by the war of the succession, obliged him to withdraw himself from Madrid, and he returned to his native city. His principal works are in the churches at Santiago. In the cathedral is a picture of St. Paul and St. Andrew, and in the convent of the Dominicans are two altar-pieces by him.

BRACELLI, GIOVANNI BATISTA. An Italian painter and engraver, born at Genoa. He was a scholar of Gio Batista Paggi, and painted history in the style of his master. He engraved the plates for an architectural work, published at Rome, by Giacomo Borozzio. They are executed in a neat stiff style. He died young, in 1609.

BRACCIOLI, GIOVANNI FRANCESCO. This painter was born at Ferrara in 1698. He was first a scholar of Giacomo Parolini, but afterwards went to Bologna, and studied under Guiseppe Crespi. On his return to Ferrara, he was employed in painting for some of the churches and convents. In the oratory of the Theatins is an altar-piece by this master, representing the Annunciation; and in the church of St. Catherine there are two pictures, one the Flagellation, and the other Christ crowned with Thorns. According to Barotti, these are his best works. He died at Ferrara in 1762, aged 64.

BRADEL, JOHN BAPTIST. A modern French engraver, born at Paris about 1750. He was chiefly employed in engraving portraits, which are executed in a neat style. We have the following plates by him:

PORTRAITS, &c.

Pope Benedict XIV.
 Pope Clement XIV.
 Madame Louisa, of France.
 Louis Francis Gabriel de la Motte, Bishop of Amiens.
 General Paoli.
 Prosper John de Crebillon.
 John Bart, admiral.
 The Chevalier d'Eon.
 An allegorical subject; inscribed *Trinus et unus*.
 A Boy playing on the Tambour de Basque.

BRAKENBURG, RENIER. A Dutch painter, born at Haerlem in 1649. He was first instructed in the art by Mommers, a landscape painter, but he afterwards became a scholar of Bernard Schendel, whose style was more suited to his genius. He painted similar subjects to those of his master, representing merry-makings and drunken assemblies. His pictures are ingeniously composed, and well coloured, something in the manner of Adrian Ostade, though greatly inferior. They are painted with facility, although they have the appearance of being very highly finished; and he perfectly understood the management of the chiar-oscuro. His greatest defect is his incorrect drawing of the figure, which he appears not to have studied from nature, but from a vitiated manner.

BRAMANTE. See LAZZARI.

BRAMER, LEONARD. A Dutch painter, born at Delft in 1596. It is not known under whom he studied; but he went to Italy when he was young, where he passed the greater part of his life. His works were highly esteemed at Florence and at Venice, where he chiefly resided. He painted historical subjects of a small size, which he ornamented with vases of gold and silver, imitated with a precision bordering on servility. His pencil is however light and spirited, and he was a perfect master of the chiar-oscuro. Two of his most esteemed pictures are, Peter denying Christ, and the Resurrection of Lazarus. He also excelled in painting night pieces with towns on fire, and caverns with the light coming from above, in the manner of Rembrandt, which has led persons, unacquainted with the time in which he lived, to suppose he was a scholar of that master.

Towards the latter part of his life he returned to Holland, and died at Delft, but it is not said in what year.

BRAND, JOHN CHRISTIAN. A modern German painter and engraver, born at Vienna in 1723. He acquired great celebrity in Germany as a landscape painter, and was made professor of the Imperial Academy at Vienna in 1770. He etched several plates of landscapes, in a spirited style, among which are the following :

Eighteen of Landscapes, Heads, and Animals; numbered and inscribed with his name, *John Christian Brand*. 1786.

Four Landscapes, with Peasants.

Six other Landscapes, engraved in a different manner.

BRAND, FREDERICK AUGUSTUS. This artist was the younger brother of the preceding, born at Vienna in 1730, and was a member of the Imperial Academy. He painted several historical subjects and landscapes, which are favourably spoken of by the German authors. He engraved some plates, both with the point and with the graver; in the use of the latter he was instructed by Schmutzer. Among others, we have the following by him:

The Breakfast; *after Torenvliet, F. Brand, fec.*

A View near Nuisdorf.

View of the Garden of Schoenbrunn.

Banditti attacking a Carriage.

The Entrance to the Town of Crems.

BRANDEL, PETER. A German painter, born at Prague in 1660. He was a scholar of John Schroeter, and in four years surpassed his master. He gave proof of his ability in many pictures painted for the churches and other public edifices at Prague and Breslau. This painter is said to have possessed great readiness of invention, and had acquired an uncommon facility. He died at Kuttendorf in 1739, aged 79.

BRANDENBERG, JOHN. This painter was born at Zug, in Switzerland, in 1660. He was the son of Thomas Brandenburg, a painter little known, by whom he was instructed in the art. On the death of his father he was taken under the protection of the Count of Ferrari, who took him to Mantua, where he was so struck with the fine works of Giulio Romano, that he applied himself with great diligence in studying and copying them. On his return to his native country, he gave convincing proof of the advantage his travels and study had been to him, in several pictures he painted for the churches and convents of the different towns in Switzerland. He painted some pastoral subjects in fresco on the ceiling of the concert-room at Zurich. His historical pictures are well composed, correctly drawn, and vigorously coloured. He also painted some battle-pieces, which were much admired. He died in 1729, aged 69.

BRANDI, GIACINTO. This painter was born at Poli, near Rome, in 1623. He was first a scholar of Giov. Giacomo Sementi, of Bologna; but he afterwards studied under Lanfranco. In the early part of his life he painted some admirable pictures in the style of that master, but from his love of pleasure and expense, he was frequently obliged to

finish his works in a negligent way, for the sake of dispatch. In his best pictures we find a great style of composition, a firm and free handling, a fine character in his heads, and even a vigorous colour. This is not however the case with the majority of his pictures, which are frequently feeble in effect, and incorrect in design. He was head of the Academy of St. Luke, and was made a knight of the order of Christ. His principal works at Rome are, the Assumption of the Virgin, with St. John Baptist, St. Silvester, and other Saints, painted in the vault of S. Silvestro. At the principal altar of the church of Gesu e Maria al Corso, the Crowning of the Virgin. The vault of the church of S. Carlo al Corso, representing the Fall of Lucifer. In the church of S. Rocco, St. Roch giving the Sacrament to the Pestiferous. He died at Rome in 1691, aged 68.

BRANDMULLER, GREGORY. An eminent Swiss painter, born at Basle in 1661. He was the son of a member of the Council, and his father, possessing a collection of drawings and prints, Brandmuller evinced an early inclination for the art by copying some of them, and he was placed under the tuition of an obscure painter named Gaspar Meyer. When he was seventeen years of age, he was sent to Paris, and had the advantage of studying under Le Brun, who found sufficient ability in his pupil to entrust him to paint, from his designs, in the works he was then engaged in at Versailles, which he accomplished to the entire satisfaction of his master. On his return to Switzerland, he was invited to the courts of Wirtemberg and Baden Dourlach, where he met with great encouragement. His genius was equal to the composition of grand historical subjects, which he treated with nobleness, and painted with great spirit and fire. One of his most esteemed works is a Descent from the Cross, in the church of the Capuchins at Dornach. He also excelled in portrait painting, which he rendered more than usually interesting by the introduction of analogous and historical attributes. This artist is regarded in Germany, as one of the ablest painters of his time; and probably would have left behind him a still more brilliant reputation, if his talents had been permitted a longer career, but he died at the age of 30, in 1691.

BRAY, JACOB DE. A Dutch painter, born at Haerlem about the year 1625. He was the son of Solomon de Bray, an obscure portrait painter, by whom he was instructed. Van Mander mentions him as a reputable painter of history, and extols a picture by him at Amsterdam, representing David playing on his Harp, with a number of Priests and Levites. He excelled in drawing on paper, with black and red chalk, and his works of that description were much esteemed by the collectors. There is a small wooden cut of the portrait of his father, Solomon de Bray, by this artist; it is very spiritedly executed, and is dated in 1664. He died in 1680, aged 55.

BREA, LODOVICO. This painter was a native of Nizza in the Genoese state, and flourished about 1500. There are some of his works still to be seen in the churches at Genoa, which have remained nearly as fresh as when they were first painted. In S. Agostino is one of his best works, representing the Murder of the Innocents. His pictures are generally signed with his name, and are dated from 1483 to 1513. According to Soprani, his works are well composed for the time, and his figures tolerably drawn and gracefully turned. His talent was chiefly confined to small pictures.

BREBES, J. B. A French engraver, who executed some plates in a neat style for the work entitled, *Les Edifices de Rome*, after the designs of *Ant. Desgodetz*, published in 1682. He also engraved some plates after *Seb. Bourdon*, and other painters, but they are very indifferent.

BREBIETTE, PETER. A French painter and engraver, born at Mante on the Seine in 1596. He is said to have been a painter of some celebrity, but his works in painting are little known in this country. As an engraver he is entitled to a more particular notice. He was possessed of an inventive genius, and has engraved several plates from his own designs, which are composed in a very agreeable style, and etched in a spirited and masterly manner. He also engraved several plates after other masters. He marked his prints with the letters PB. inserted in a heart, thus . The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

Peter Brebiette, Calcographus, in a Border, with two Angels.
 Francis Quesnel, Pictor, with two figures of Painting and Fame.
 A set of various subjects; inscribed, *Opera diversa a Peter Brebiette, inventa.* 1638.
 The Nativity.
 The Adoration of the Magi; an unfinished plate.
 The Virgin Mary kneeling before the Infant, with two Angels.
 The Virgin, with the infant Jesus sleeping.
 The Virgin, with the Infant crowned; *Quesnel, exc.*
 Several Saints kneeling before the Virgin.
 The Conversion of St. Paul.
 The Martyrdom of St. Catherine.
 The Martyrdom of St. Sebastian.
 The Combat of the Lapithæ; a frieze.
 The Death of the Children of Niobe; *the same.* 1625.
 Thetis at her Toilet; a frieze.
 Sacrifice to Ceres; *the same.*
 Orpheus surrounded by Animals.
 Four oval plates of the Seasons.
 Ten friezes, of Bacchanalian subjects.
 Twelve friezes, of ditto; *after various masters.*
 Four friezes, of Marine Gods.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John; *after Raffaele.*
 Another Holy Family with St. John; *after A. del Sarto.*
 The Martyrdom of St. George; *after P. Veronese.*
 Paradise; a grand composition, in two sheets; *after Palma; fine.*

BREDA, ALEXANDER VAN. This artist was a native of Antwerp. He painted Italian views, fairs, markets with figures and cattle, which were held in some estimation at his time. He lived about the year 1700, and was father to the following artist who surpassed him.

BREDA, JOHN VAN. He was the son of the preceding artist, born at Antwerp in 1683, and was instructed in the art by his father. He attached himself to study and copy the works of Philip Wowermans, and was the most successful of his imitators. He visited England with Rysbrack the sculptor, where his pictures became in vogue, and after a residence of a few years, he returned to Flanders amply remunerated for his labours. When Louis XV. made his entry into Antwerp in 1746, he was pleased with the works of this artist, and ordered four of them to be purchased for him, and the example was followed by many of the attendant courtiers, who engaged all the pictures he could finish, which were liberally paid. The works of this painter have little claim to originality, being entirely composed and painted in undisguised imitation of Wowermans, but he never came near his model, either in the purity of his colour, or the exquisite touch of his pencil. His skies and distances are as blue as the admirers of gaudiness can wish them. He died at Antwerp in 1750, aged 67.

BREDAEL, PETER VAN. A Flemish painter, born at Antwerp in 1630. It is not said under whom he learned the art, but he imitated the works of John Breughel, in whose style he painted small landscapes, with figures neatly touched, and well coloured. He passed some time in Spain, where his pictures were much admired. From the objects he introduced into his landscapes, it is very probable he had been in Italy, as they represent the ruins of architecture in the environs of Rome. In 1689, he was made Director of the Academy at Antwerp, in which city he died, but it is not known in what year.

BREEN, GISBERT, OR CLAES VAN. A Dutch engraver, who flourished about the year 1600. His plates are executed entirely with the graver, in a neat manner, resembling the style of James de Gheyn, but inferior in every respect, though not without considerable merit. We have the following plates by him :

The Portrait of James I., with the Queen and Prince of Wales.

Six, of subjects, of the Lives of young Libertines; *C. V. Breen, f.*

A Woman carrying a Basket of Eggs to Market, with a Man with a Basket of Fowls; *after Claus Cock.*

A Man and Woman walking, followed by a figure of Envy; *after the same.*

An Ass that is washed, recompenses the trouble by kicking and biting; *C. van Mander, pinx. : G. v. Breen, sc.*

Two young married Persons dissipating their Dower; *the same.*

The Companion, representing them reduced to misery; *the same.*

A Concert; *after Sbrassen.*

BREEMBERG, BARTHOLOMEW. An eminent Dutch painter, born at Utrecht in 1620. His natural disposition led him to study with great assiduity, and he was ranked among the most promising artists of his country, before his departure for Italy, where he lived the greatest part of his life. The environs of Rome, are so many living pictures for the contemplation of the artist; and the beautiful scites of Albano, Frascati, and Tivoli, are naturally the haunts of the intelligent landscape painter. This delightful scenery furnished the subjects of his pictures, which he decorated with figures, generally representing some subject of history. There is an elevated style in the arrangement of his works, and he seems to have inhaled the taste of Italy with the atmosphere he breathed. His pictures have nothing of the characteristic vulgarity of his country. His best works

are small; when he attempted a larger scale, he is less successful. There is great suavity in his colouring, and his pencil is precious and delicate. He is believed to have died in Italy in 1660, aged 40. Breemberg has etched several plates from his own designs, with great spirit and intelligence; they are highly esteemed, and good impressions of them are now scarce. He usually marked his plates with the initials of his name, with an *F.* for *fecit* thus, *B. B. F.* One of his plates is marked with the cipher **B**. We have by him:

Twenty-four of Landscapes, with Ruins, Figures, and Animals; inscribed *Verschieden versfallen Gebouden*, with his portrait.

Another set of twelve; entitled *Antiquities of Rome*.

A Landscape; marked with the abovementioned cipher.

Joseph delivering Corn in Egypt; inscribed *Erat famas, &c*; *B. B. F.*

The Martyrdom of St. Lawrence; same mark.

BREMDEN, D. V. An engraver of little notoriety. He worked with the graver in a neat but tasteless style. There is a small plate by him of Ladies and Gentlemen at an Entertainment, after *de Vlieger*; and he engraved some plates after *A. Vander Venne*.

BRENTANA, SIMONE. This painter was born at Venice in 1656, but resided principally at Verona. He formed his style by an assiduous study of the works of Giacomo Robusti, called Tintoretto, whose bold and vigorous manner he preferred to more finished and laboured productions. To the fire of Tintoretto he added something of the dignity of the Roman school. Few of his pictures are in private collections, being chiefly employed by the Sovereigns of his time, and for the churches. One of his finest pictures is the Martyrdom of St. Sebastian crowned by an Angel, in the church dedicated to that Saint.

BRESANG, HANS, or JOHN. A German engraver, who flourished about the year 1513. Mr. Strutt has been led into an error in stating that this engraver lived in 1619, as will be seen by the dates of his plates. He was a contemporary of Hans Baldung, as appears from a comparative examination of their style, which bears the nearest resemblance, so much so, as to have occasioned a suspicion that they were the productions of the same hand. If they are not by the same artist, they are certainly marked with the same cipher **HB** and **IB**. They are chiefly wooden cuts, although there are some copper plates attributed to him. The following are generally considered to be by him:

Christ bound to the Pillar, with the cipher 1504.

The dead Christ with the Marys.

The dead Christ stretched on a linen, and supported by Angels.

Christ and the Twelve Apostles. 1519.

The Three Fates, 1513; very scarce.

BRESCIA, FRA. GIOVANNI MARIA DA. This old artist was born at Brescia about the year 1460. He was bred a goldsmith, a profession at that time connected with the arts; and, after studying painting and engraving for some time, he became a monk of the order of the Carmelites at Brescia, and painted several pictures for the church of his monastery, and in the cloister some fresco works, representing subjects from the history of Elias and Elisha. He also engraved some plates, which are executed in a manner that appears to be a feeble mixture of the style of Marc Antonio and Andrea Mantegna. We have by him the following plates:

The Virgin and infant Jesus, the Virgin holding a Book.

The Virgin and Infant in the Clouds; a circular plate, with a Latin dedication and his name;
Fr. Jo. Ma. Brix. Carmelita dicavit. M.D.II.

St. Gregory resuscitating a Youth; inscribed *opus Fr. Jo. Mariæ Brixensis or. Carmelitarum. M.CCCCC.II.*

The History of the Emperor Trajan; on a Balcony at the upper part of the plate is seen the Pope, and the words *Divus Gregorius*; and at the top *opus Fr. is Jo. Mariæ Brixensis or. Carmelitarum. M.CCCCC.II.*

BRESCIA, GIOVANNI ANTONIO. An engraver, who is said to have been brother of the preceding artist. It is probable that he learned engraving in the school of Andrea Mantegna, as his plates are executed precisely in his style, though in a neater, and more finished manner. He wanted, however, his correctness of drawing, in which respect he is greatly inferior. The following are his principal plates:

The Virgin suckling the infant Jesus; *Jo. An. Br.*

The Virgin adoring the Infant, St. Joseph sleeping; same mark.

The Scourging of Christ; *Jo. Anton. Brixian. 1503.* There are second impressions of this plate; dated 1509.

Hercules and Anteus; *Jo. An. Bx.*

Hercules strangling the Lion; inscribed *D. Herc. invicto.*

A naked Woman and Child, with a Satyr playing on a Pipe; marked 1507; *Jo. An. BX.*

A white Horse, the same as that engraved by A. Durer; *I. A. Brix. 1505.*

A grotesque; below, a Satyr and a Woman; inscribed, *Victoria Augusta; Jo. An.*

BRESCIA, LEONARDO. According to Barotti, this painter was a native of Ferrara, and flourished about the year 1530. There are many of his pictures in the churches and convents of that city, the most esteemed of which are the Assumption of the Virgin, in the church of Il Gesu; the Annunciation, in the Madonna del buon amore; and the Resurrection, in S. Monica.

BRESCIANO, GIOVITA, called BRESCIANINO. This painter is said by Cozzando to have been a native of Brescia, and a scholar of Lattanzio Gambara. He was a reputable painter of history, both in oil and in fresco. He flourished about the year 1580.

BREUGHEL, PETER, THE ELDER, called the DROLL. A Dutch painter, born in the village of Breughel near Breda, in 1510. He was the son of a peasant, and was instructed in the art by Peter Koeck; but he seems to have paid more attention to the eccentric productions of Jerome Bos, than the works of his instructor. He was called the Droll, from the whimsical subjects he painted. On leaving the school of Koeck, he went to France, and afterwards to Italy, where his chief studies were the wildest and most romantic views in the Alps. On his return to Flanders, he settled at Antwerp, where his works were much admired, and he was received into the academy there in 1551. His best pictures represent village feasts, and merry-makings, and it is said that he frequently disguised himself as a boor, to mix in those rural amusements, to observe with more accuracy their various characters, which he personified with great humour and pleasantry. He also painted attacks of banditti, in wild landscapes; gipsies telling fortunes, and other drolleries. In these subjects he has only been surpassed by D. Teniers. He died in 1570, aged 60. This painter has etched a few plates of similar subjects to his pictures:

A large plate of a Kermess, or Village Festival.

Another subject of Peasants regaling; inscribed *Kirchmess Barth. Mumper, exc.*

The Feast of the Archers, with their Banner flying from the Window of an Alehouse; inscribed *Dit is de Gulde, &c.*

A Masquerade, known by the name of *Valentine and Orson*, with his name, and dated 1566; scarce.

A View on the Rhine, with the subject of Dedalus and Icarus; *Petrus Breughel, fecit; Romæ, 1553. Excud. Hondius.*

Another View on the Rhine, with the subject of Mercury and Psyche; same mark.

BREUGHEL, PETER, THE YOUNGER. He was the son of the preceding artist, and was called Hellish Breughel, from the eccentric and frightful subjects he painted. He died in 1642.

BREUGHEL, JOHN, called VELVET BREUGHEL. This eminent painter was the younger brother of the preceding artist, and was born at Brussels in 1565. His father dying when he was only five years old, he was brought up by the widow of Peter van Aelst, who was his grandmother. He at first applied himself to miniature painting, but was afterwards instructed in painting in oil by Peter Goekint. The name of Velvet Breughel was given him on account of his being generally clothed in velvet, an expensive habit at that time. He at first painted flowers and fruit, in which branch of the art he had already become celebrated, but on visiting Italy he changed his subjects, and painted landscapes with small figures, correctly drawn, and touched with finesse and spirit. On his return to Flanders, his works were held in the highest estimation, and his pictures were so much admired by Rubens, that he solicited him to paint the landscapes in many of his easel pictures. One of the most esteemed specimens of their united talents was a picture of Adam and Eve in Paradise, in which the figures were admirably painted by Rubens, in one of the finest landscapes of Breughel. It was formerly in the collection of the Prince of Orange, but was taken to Paris by the French. Breughel was of similar utility to Van Balen; and he painted small figures with so much neatness and accuracy that he was invited to decorate with them the churches of Steenwyck, and the landscapes of Momper. His Views of Flanders are faithful transcripts of the scenery of the country; and his trees, plants, and even the insects, are drawn and painted with the most exact precision. He died at Brussels in 1642, aged 77. We have four small etchings by John Breughel, they are marked *J. Sadeler, exc.*

BREUGHEL, ABRAHAM, called the NEAPOLITAN. This painter was probably a relative of the preceding artists. He was born at Antwerp in 1672. He painted flowers and fruit, in which he excelled. He was called the Neapolitan from his long residence at Naples, in which city is the greater part of his works.

BREYDEL, CHARLES. A Flemish painter, born at Antwerp in 1677. He was a scholar of Rysbrack, the landscape painter, under whose instruction he remained three years. He afterwards travelled through Holland and Germany, where he painted landscapes, and views of the Rhine, in the manner of Griffier. He is more reputed as a painter of battles, and attacks of cavalry, which are ingeniously composed, and painted with spirit. He died in 1744, aged 67.

BREYDEL, FRANCIS. He was the brother of the foregoing artist, born in 1679, and was also instructed by Rysbrack. He painted conversations and gallant assemblies, and also portraits of a small size, agreeably coloured and neatly touched. He passed great part of his life at the court of Hesse Cassel, where his works were much esteemed. He died in 1750, aged 71.

BRIL, MATTHEW. This painter was born in 1550. It is not known under whom he studied, but he went to Italy during the pontificate of Gregory XIII. by whom he was employed in the Vatican, where he painted in fresco several landscapes in the Loggie, and had a pension settled on him by that Pontiff. He would probably have reached a high rank in the list of landscape painters, but he died in the prime of life at Rome in 1584, aged 34.

BRIL, PAUL. This distinguished painter was the younger brother of Matthew Bril, born at Antwerp in 1554. He was instructed in the art by Daniel Wortelmans, an unnoticed artist, and was himself first employed in painting the tops of harpsichords, which were usually so ornamented at that period. His life would probably have been passed in the obscurity of those humble exertions, had not the fame his brother had acquired in Italy, inspired him with the emulation of equalling him in reputation; and he thought the most probable mean of success was to imitate his example, and to follow him to Italy. Warmed by this laudable ambition, he secretly withdrew himself from his home, and set out on his journey to Rome. Passing through France, he was under the necessity of stopping at Lyons to recruit his exhausted finances by the exercise of his talent, and having succeeded, he at length reached Rome, and placed himself under the instruction of his brother. But his best studies were made from the landscapes of Titian, some of which he had an opportunity of copying, and he began to distinguish himself by a style, which, though founded on the great principles of that master, was sufficiently original to be considered as his own. For some time he assisted his brother in his works in the Vatican, and on the death of that artist, the pension of the Pope was continued to Paul; and, according to Baglioni, on the succession of Sixtus V. he was engaged in some considerable works in the Sistine chapel, in S. Maria Maggiore, and in the Scala Santa in St. John of Lateran. He was not less patronized by Pope Clement VIII., by whose direction he painted his prodigious work in the Sala Clementina, a landscape of grand scenery, sixty-eight feet wide, in which is introduced the subject of St. Clement with an anchor fastened to his neck, thrown into the sea. He also painted several excellent easel pictures of landscapes, some of which Annibale Caracci did not disdain to embellish with his admirable figures. This eminent artist died at Rome in 1626, aged 72. Paul Bril has etched several landscapes in a masterly and spirited style, four of which are in the set published by his scholar *Nieulandt*. We have by him the following prints:

Four Landscapes in the set, by *Nieulandt*.

Two Landscapes; marked *Paulus Bril, inv. et fec., &c.*

A View in the Campagna, with Ruins; *P. Bril, fec.* 1590.

Another View in the same; the companion.

BRINCKMAN, PHILIP JEROME. A modern German painter and engraver, born at Spire in 1709. He was a pupil of J. G. Dathan. His favourite subjects were landscapes, but he also painted history and portraits, in some of the latter he imitated the force and

colouring of Rembrandt. He was painter to the court, and keeper of the gallery at Mentz. He has etched some plates in a picturesque and spirited style. The following are his principal prints :

- Philip Jerome Brinckman; *se ipse, fec.*
- David with the Head of Goliah. 1741.
- The Death of Pyramus.
- The Repose in Egypt; *Rembrandt, inv.; Brinckman, fec.*
- The Resurrection of Lazarus; *Brinckman, fec.*
- Mary Magdalen at the Feet of our Saviour.
- Christ and the Samaritan Woman.
- The Presentation in the Temple; *P. J. Brinckman, inv. et fec.*
- Six pleasing Landscapes; *Ph. Brinck, del. et fec.*

BRIOT, J——. A French engraver, by whom we have a few plates executed with the graver, rather neatly, in the style of Wierix. His drawing is very defective; he worked from his own compositions. Among others we have :

- Seven plates of the Virtues.
- A set of small circular plates of the Sibyls.
- A set of plates for Ovid's Metamorphoses.

BRIXIENSIS. See BRESCIA.

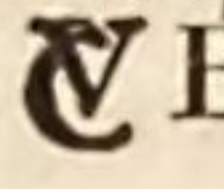
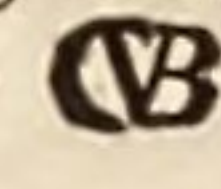
BRIZE, CORNELIUS. A Dutch painter of still life. His pictures represent musical instruments, books, papers, &c. grouped in an ingenious manner, and painted with such uncommon truth, that they become interesting notwithstanding the insignificance of the subjects. He also painted armour, and imitations of bassi relievi, but his pictures of the former subjects are most esteemed.

BRIZZIO, or BRICCIO, FRANCESCO. An Italian painter and engraver, born at Bologna in 1574. He studied at first under Bartolomeo Passerotti, but was afterwards admitted into the school of Lodovico Caracci. He painted history, architectural views, and perspective, and his works of that description were deservedly esteemed. In engraving he was instructed by Agostino Caracci, and he is said to have forwarded some of the plates of that master. His own prints, though nearly equal to Agostino in point of execution, are very inferior in correctness of drawing, and in the beauty of expression. The following are his principal works as an engraver :

- A large Landscape, from his own design.
- St. Roch; *after Parmegiano.*
- The Holy Family; *after Coreggio.*
- The Return out of Egypt; *after Lod. Caracci.*
- Portrait of Cinthio Aldobrandini; *after L. Caracci.*
- A Frontispiece; inscribed *Explicatione del sacro lenzuolo.* 1599; *after the same*; scarce.
- Another Frontispiece; inscribed *Tempio al Cardinale Cinthio Aldobrandini.* 1579; *after the same.*
- Another Frontispiece, with the Arms of the Duke of Modena, and in the middle some Children; *after the same.* 1594; very scarce.
- St. Francis kneeling, holding the infant Jesus, and the Virgin Mary in the Clouds; *after the same.*

The Virgin Mary crowned, with the infant Jesus, and two Angels; *after L. Caracci.*
 The great St. Jerome; the plate left imperfect by *Agostino Caracci*, finished by *F. Brizzio.*
 Christ and the Samaritan Woman; *after Ag. Caracci.* 1610.
 A Blind man led by a Dog; *after Annibale Caracci.*

BRIZZIO, FILIPPO. He was the son of Francesco Brizzio, and was a scholar of Guido. In the church of St. Silvestro at Bologna, is an altar-piece by Brizzio, representing the Virgin Mary, with St. John Baptist and St. Silvester; and at the principal altar in the church of S. Guiliano, is a picture painted by him of S. Guiliano crowned by Angels.

BROECK, CRISPIN VANDEN. A Flemish painter and engraver, born at Antwerp about the year 1530. He was a disciple of Francis Floris, and painted history with some reputation. He also distinguished himself as an architect. We have a number of prints engraved by him from his own designs, which establish his character as a man of genius and capacity. He engraved both on wood and on copper, and marked his plates with a cipher composed of the letters C V and B. thus  or . The following are his principal works :

COPPER-PLATES.

Seven of the Creation, with Latin inscriptions.
 Another set of nine, of the Creation.
 Nineteen of the Life of the Virgin.
 The Crucifixion; in a border ornamented with the Instruments of the Passion.

WOODEN CUTS.

The Annunciation; a circular print.
 The Visitation; same.
 The Adoration of the Shepherds; same.
 The Adoration of the Magi; same.
 The Circumcision; same.

These five are scarce; they are marked with his cipher.

BROECK, BARBARA VANDEN. This female artist was the daughter of Crispin vanden Broeck, born at Antwerp in 1560, and probably was taught drawing by her father. From the style of her engraving, it is thought she was instructed in that art in the school of John Collaert, who engraved some plates from her father's designs. She worked entirely with the graver, which she handled with great address; and in some of her plates, particularly in that of the Last Judgment, she imitated with success the style of *Martin Rota*. We have the following plates by her :

The Holy Family, with Angels; marked with the cipher of her Father, and signed *B. filia, sc.*
 Samson and Dalilah; *Crispin, inv.; B. fecit.*
 The Last Judgment; *Barbara filia Crispini, sc.; H. Hond., exc.*
 Mandonia prostrating herself before Scipio; *Barbara, fec.*
 Venus and Adonis; *B. fil., fec.*

BROECK, ELIAS VANDEN. A Flemish painter, born at Antwerp in 1657. He was a scholar of Abraham Mignon, and painted flowers and fruit with tolerable success, but never approached the delicate finish of his master. He died at Amsterdam in 1711, aged 54.

BROEDELET, J. VAN. A Dutch engraver of mezzotintos, who flourished about the year 1700. We have by him *Cephalus and Procris*, after *Gerard Hoet*.

BROERS. A Dutch painter of merry-makings, and boorish frolics, into which he introduced a considerable degree of low humour and character.

BRONKHORST, PETER VAN. A Dutch painter, born at Delft in 1588. He excelled in painting the interiors of churches and temples, which he ornamented with small figures, representing historical subjects. In the town-house at Delft, are two large pictures by him, one representing the inside of a Temple, with Solomon pronouncing his Judgment, and the other our Saviour driving the Money-changers out of the Temple. He died in 1661, aged 73.

BRONKHORST, JOHN VAN. This artist was born at Utrecht in 1603. He was brought up under John Verburg, a painter on glass, and practised that branch of the art with great reputation. He executed the fine windows in the New Church at Amsterdam. When he was thirty-six years old, he became acquainted with Cornelius Poelemburg, and abandoned glass painting, to imitate the style of that master, and painted several pictures which were much admired. He etched some landscapes from Poelemburg, and some other subjects from his own designs.

BRONZINO, AGNOLO. An eminent Florentine painter, born in 1511. He was the favourite disciple of Jacopo Carrucci, called Pontormo, and assisted that master in some of his most considerable undertakings, particularly in the chapel of S. Lorenzo at Florence, which he was employed to finish after the death of that master. He appears to have studied with attention the great style of Michael Angelo, and there is something of the grandeur of that master discernible in all his productions. His principal works are at Florence and Pisa. He also excelled in portraits, and painted the most celebrated personages of his time, among which were, Dante, Boccace, and Petrarch. He died in 1580, aged 69.

BRONZINO, ALESSANDRO and CRISTOFANO. See ALLORI.

BROOKS, JOHN. An engraver in mezzotinto, who is said to have been a native of Ireland. He lived about the year 1742. His prints are chiefly portraits. We have by him *Hugh Boulter*, Archbishop of Armagh, Primate of Ireland, and *William Aldrich*, Lord Mayor of Dublin; dated 1742. There is also a print of the *Battle of the Boyne* by him, after *Wyck*.

BROOKSHAW, RICHARD. A modern engraver in mezzotinto, who has executed some plates of portraits, and other subjects. We have by him, among others, the following:

Louis XVI., King of France.

Marie Antoinette of Austria, Queen of France.

A half-length Portrait of a young Lady holding a Vase; after *Sir Joshua Reynolds*.

A Portrait of General Paoli.

James Bouverie, Son of the Earl of Radnor; after *Sir Joshua Reynolds*.

The Enchantress; after *Murray*.

Return out of Egypt; *after Rubens.*

Moonlight, a Sea-piece; *H. Kobell, pinx.; R. Brookshaw, fec. 1772.*

A Storm at Sea; *the same.*

BROSAMER, JOHN HANS. An old German engraver, born at Fulda about the year 1506. On account of the small size of his prints, he is ranked among what are called the little masters. He worked both on wood and copper, and his style resembles that of Aldegrever, though much inferior. He sometimes marked his plates with his name, and sometimes with the cipher **FB**. The following are his principal works:

COPPER-PLATES.

The Portrait of Martin Luther.

The Portrait of John II. Abbot of Fulda.

Samson and Dalilah; *Johannes Brosamer Fulda degens faciebat, 15 H. B. 45.*

David and Bathsheba.

Solomon and his Wives worshipping the Idol. 1543.

Xantippe riding on Socrates.

Laocoon and his Children. 1538.

Marcus Curtius leaping into the Gulf; circular. 1540.

The Judgment of Paris.

The Crucifixion; *Joh. Brosamer Fulda degens faciebat, 1542; fine.*

WOODEN CUTS.

Theophrastus Paracelsus; *H. B. 1540.*

A Stable, with a Horse, a Man sleeping, and a Woman holding a lighted Torch; very scarce.

The great Procession of the Christian and Pagan Heroes on horseback; in seven sheets; very scarce, and often attributed to *Burgmair*.

A set of wooden cuts, chiefly copied from the work by Holbein, published in 1547; entitled *Biblia veteris testamenti artificiosis picturis effigiata*. Franckfort, 1552.

BROSTOLONI, GIOVANNI BATISTA. A modern Italian engraver, born at Venice about the year 1726. He is said to have been a pupil of Joseph Wagner. We have the following plates by him:

Portrait of Pope Benedict XIV.; an oval plate.

A Vignette, with the Portrait of Benedict XIV.

St. Theresa in Adoration.

A set of twenty Views in Venice; *after Canaletti. 1763.*

Another set of twelve large plates; *after the same*, with the Ceremonies of the Election of the Doge, and his Marriage with the Adriatic.

BROWER, or BRAUWER, ADRIAN. This extraordinary artist was born at Haerlem in 1608. His parents were extremely poor, and his mother supported her family by selling to the country people, little works of embroidery done from patterns designed by her son. Francis Hals, an eminent artist of Haerlem, passing by her house, perceived the young Brower drawing these trifling objects, with a facility and taste, that induced him to ask the boy if he was desirous of becoming a painter. On being answered in the affirmative, it was agreed, with his mother's approbation, that he should become his scholar. The genius of Brower was not long in developing itself, and he so far surpassed

his fellow pupils, that Hals separated him from his companions, and kept him closely employed in painting small pictures, which were much admired, and readily sold by Hals for large prices. The sordid disposition of the master, instead of encouraging and recompensing as he ought the young painter, from whose ingenious productions he derived such advantage; treated him with increased severity, and entirely secluded him from society, lest he should become acquainted with the value of his talents, and leave him. Adrian van Ostade, who was also a scholar of Hals at that time, found an opportunity of advising Brower to escape from the tyranny and injustice of his master, which he soon after effected, and took refuge at Amsterdam. In a few days he painted a picture of some boors fighting, which he gave to the master of the inn where he lodged, requesting him to endeavour to dispose of it for him. The host returned in a short time, and presented the painter with a hundred ducats he had received for the picture. The astonishment of Brower was extreme; with difficulty he could persuade himself that it was not a dream. Instead of producing in him the effect that might have been expected, of stimulating him to an industrious exertion of those abilities which promised him both fortune and reputation, it unfortunately furnished him with the means of indulging his natural propensity for prodigality and intemperance. He took leave of his host, who saw no more of him for ten days, and on being questioned on his return concerning his money, he cheerfully replied, "Thank heaven! I am disencumbered of it, and I feel myself more at liberty." His life was a continued series of the most whimsical adventures. Being desirous of visiting Antwerp, where his works were already known and admired, particularly by Rubens; he set out for that city at a time when the States General were at war with Spain, and not having taken the precaution of providing himself with a passport, he was taken into custody as a spy, and sent a prisoner to the citadel, where the Duke of Aremberg was then confined. In vain Brower assured the Governor that he was no spy, but a painter. At length the Duke interfered in his behalf, and caused him to be furnished with tools and colours, that he might convince them of the truth of his assertion, and it was not long before he produced a picture of some Soldiers playing at Cards, which he had designed from a group he had seen from the window of his prison. The picture was shown to Rubens, who occasionally visited the Duke, who immediately exclaimed that it was painted by Brower whose works he so much admired, and he exerted himself to procure his liberation, which he soon effected. Rubens invited him to his house, and treated him with the greatest kindness; but the good order and arrangement that presided there were no way suited to the disposition of Brower, who soon withdrew himself from the society of Rubens, and returned to his accustomed habits of debauchery and excesses of every kind, to which he at length fell a victim in his thirty-second year. He died in 1640, in the public hospital, and was buried in an obscure manner; but Rubens had his body removed, and interred with respectful solemnity in the church of the Carmelites. The works of this eccentric artist are admirable; they are extremely scarce, and are justly valued for their uncommon excellence. The personages he painted are indeed of the lowest order; his study was the alehouse, and the frolics of his drunken associates were the subjects of his pictures; but the vivacity of his genius has delineated them with such exquisite truth, life, and character; their passions and movements are so admirably expressed, that we lose sight of the vulgarity of the scene, and are fascinated with the charm of his pencil, and the brilliancy and transparence of his colour. We have a few etchings by Brower, executed with great spirit, and full of character, as follow:

A company of four Peasants; inscribed *T'sa vrienden, &c.*
 A Woman playing on the Flageolet, and Peasants dancing; inscribed *Lustig spell, &c.*
 Three Peasants smoking; *Wer aent smoken.*
 A Peasant sleeping, and others drinking; *Brauer.*
 Two of single figures; signed *A. Brower.*
 A Man and a Woman, with a Monkey smoking; *Wats dit, &c.*
 A Woman making Cakes; a circular.
 A Woman holding a Stove, and a Man lighting his Pipe.
 Six of Men and Women Peasants.

BROWNE, JOHN. An eminent English engraver, born at Oxford in 1719. He is one of our distinguished engravers of landscapes. His plates are etched and engraved in a masterly style; and he has made an excellent selection in the subjects of them, which are from the greatest masters. He etched some of the plates, which were finished by Woollet. The following are his principal prints:

A Landscape, with a Sportsman; *after G. Poussin*; in the Houghton collection.
 A Kitchen; *after Teniers.*
 The Cottage; *after Hobbema.* 1773.
 The Waggoner; *after Rubens.* 1776; fine.
 A Landscape; *after the same*; from a picture in the collection of the Duke of Montague.
 The Market; *after the same*; from a picture in the royal collection.
 The Milkmaid; *after the same*; the same subject; engraved by *Van Uden.*
 Apollo and the Muses granting Longevity to the Sibyl of Cuma; *after Sal. Rosa.*
 Landscape, with a Waterfall; *after G. Poussin.*
 A Landscape, with Procris and Cephalus; *after Claude Lorrain.*
 St. John preaching in the Wilderness; *after Sal. Rosa.*
 A Landscape, with the Baptism of the Eunuch; *after J. Both.*

BRU, MOSEN VICENTE. According to Palomino Velasco, this Spanish painter was born at Valencia in 1682. He was the scholar of Juan Conchillos, and gave great promise of uncommon ability. Before he was twenty-one years of age, he had painted several pictures for the churches in his native city, of which that author mentions three in the church of San Juan del Mercado; St. Francisco de Paula, the Baptism of Christ by St. John, and a picture of All the Saints. He died in 1703, aged 21.

BRUGGEN, JOHN VANDER. A Flemish engraver, born at Brussels in 1649. After engraving some plates in Flanders he settled at Paris, and followed the business of a print-seller. He engraved several plates in mezzotinto; they are chiefly portraits and drolleries, after Teniers, Brower, and Ostade. He marked his plates with his name, or with the cipher **VB**. The following are his principal plates:

The Portrait of John vander Bruggen; *after Largilliere.*
 The Portrait of A. Vandyck; *se ipse pinx.*
 The Portrait of Louis XIV. 1681.
 The Gold Weigher; *after Rembrandt.*
 An old Woman weighing Gold; *J. V. Brug, f.*
 A Man holding a Goblet.
 A Man leaning on a Table, and a Woman.
 A Man sitting on the Trunk of a Tree, lighting his Pipe.

*Peter Brueghel
 J. H. Brueghel
 shipping*

Cupid and Psyche.

A Skull; *Memento mori*.

An old Peasant, and a Girl playing on the Flute; *after Teniers*.

A Man drinking and a Woman smoking; *after the same*.

BRUIN. See BRUYN.

BRUN, CHARLES, LE. This distinguished painter of the French school was born at Paris in 1619. He was the son of a sculptor, who instructed him in drawing. His father being employed in some works of sculpture for the Chancellor Seguier, that nobleman took the young le Brun under his protection, and placed him in the school of Simon Vouet, where his advancement was so rapid, that at the age of fifteen he painted the picture of Hercules destroying the Horses of Diomedes, which was in the Orlean's collection. When he was two and twenty, his protector sent him to Italy, allowed him an ample pension, and furnished him with a letter of recommendation to N. Poussin. But the genius of Le Brun was more suited to that cast of composition called the great machine, than to the pure and profound style, with which he might have been inspired by the council of Niccolo. He however assisted him with his advice, and pointed out to him what was most worthy of his attention at Rome. After passing six years in Italy, Le Brun returned to Paris, where the only artist from whom he had to apprehend a rivalry was Le Sueur; but whatever was the merit of that painter, the protection of the Chancellor and the court secured to Le Brun every great public work. He was appointed first painter to the King, who presented him the order of St. Michael, and employed him at Fontainebleau and Versailles. It was at this time that he began his great work of the Battles of Alexander, which have been so admirably engraved by Gerard Audran, and which have secured to him the reputation of one of the greatest artists of his country. Le Brun used this flattering patronage for a very laudable purpose, and he has the credit of having been the principal means of founding the Royal Academy at Paris; by the friendship M. de Colbert bore him, and the favour shown him by Louis XIV. he accomplished that institution. In the church of Our Lady are his two celebrated pictures of the Martyrdom of St. Andrew and the Stoning of St. Stephen, which are among the most esteemed works of this able painter. Le Brun possessed a noble conception, and an inventive genius; he produced with facility the most abundant compositions, and was a perfect master of the mechanism of the art. He was a correct designer, but occasionally sunk into a mannerist. He wanted the fire, the inspiration of Rubens, and though he sometimes reached a certain degree of elevation, he could never, like Raffaele, ascend to the sublime. He died at Paris in 1690, aged 71. We have the few following etchings by him:

The Four Times of the Day.

An Infant kneeling on the Cross.

BRUN, GABRIEL, LE. He was the brother and scholar of Charles Le Brun, born at Paris about 1625. He never arrived at any great eminence in the art of painting, and although he is more known as an engraver, he never went beyond mediocrity. He engraved several plates after the designs of his brother, and also after *Tintoretto*, *Caracci*, and other masters; we have by him, among others, the following:

Portrait of Charles Fevret de St. Mesmin. 1657.

Allegory on the Peace of the Cardinal Mazarine.

Frontispiece for the Memoirs of Vittorio Siri.

The Twelve Apostles; *after C. Le Brun*.

The Saviour; *after the same*; on two sheets.

St. Martin; *after the same*.

St. Anthony; *after the same*.

A Thesis; dedicated to the Parliament of Normandy; *after the same*.

BRUN, F. A French engraver, who was probably of the same family with the two foregoing artists. He engraved a few plates, which are executed entirely with the graver, in a neat style, but without taste; among which are the following portraits:

The King and Queen of Bohemia; in one plate.

Leopold, Archduke of Austria.

Frederick Henry, Prince of Orange.

BRUNETTI, SEBASTIANO. This painter was a native of Bologna, and was first a scholar of Lucio Massari; but, according to Malvasia, he afterwards was instructed in the school of Guido, of whom he was one of the ablest disciples. He painted in the graceful manner of his instructor, but his colouring is rather cold and heavy. In the church of S. Maria Maggiore, at Bologna, is a picture by this painter of the Guardian Angel; in S. Guiseppe, a Holy Family, entirely in the style of Guido; and in S. Margherite, Mary Magdalen praying in the Desert. He died young, but it is not said in what year.

BRUNI, DOMENICO. According to Averoldi, this painter was born at Brescia in 1591, and was a scholar of Tommaso Sandrini. He was a reputable painter of architectural views and perspective. Several of his works are in the churches and public edifices at Brescia, where he died, in 1666, aged 75.

BRUNI, GIULIO. A Piedmontese painter, who was educated at Genoa, under Lazzaro Tavarone; but preferring the more pleasing manner of Gio. Batista Paggi, he became his scholar, and proved a very reputable painter of historical subjects. According to Soprani, he flourished about the year 1625, and was at that period in great repute in Savoy, when the wars in that country obliged him to leave it, and return to Genoa, where he died soon after.

BRUNI, ORAZIO. An Italian engraver, born at Siena about the year 1630. He is one of the few Italians who worked entirely with the graver, and appears to have imitated the style of F. de Poilly. He engraved some plates from his own designs, and others from Rutilio Manetti, &c. The following are among his plates:

The Prodigal Son.

The Golden Age.

A set of the Four Seasons.

A set of various Animals.

A Warrior and a Female in a triumphal Car, with Minerva presenting a Sceptre.

BRUNI, FRANCESCO. An Italian engraver, born at Genoa about the year 1660. We have by him a plate of the Assumption of the Virgin, after Guido.

BRUNN, ISAAC. A German engraver, who lived about the year 1615. There is a neatly engraved plate by him of the church at Strasburg, it is signed *Isaac Brunn Argentiensis*, χαλκογράφους. A. D. 1615.

BRUNN, D. This artist was probably a relative of the preceding engraver. He worked entirely with the graver, in a style that has some resemblance to the manner of Paul Pontius, but very inferior to him. Among other plates by him we have a Bacchanalian subject, after Rubens, and a similar subject with Boys, after *Vandyck*; signed *D. Brunn, Argvis. sculp.* 1628.

BRUNO. See BUONO.

BRUYN, or BRUIN, ABRAHAM. A Flemish engraver, born at Antwerp about the year 1540. He is ranked among the little masters, on account of the general size of his plates being very small. They are executed entirely with the graver, in a neat formal style, and his drawing is far from correct. His works are, however, esteemed for their neatness. His best prints are his portraits, and his small frieses of hunting, hawking, &c. He usually marked his plates with one of these ciphers, **AB** or **AB**. The following are his principal works:

PORTRAITS.

Philip Louis, Elector Palatine.
Anne, his Spouse.
Albert Frederick, Duke of Prussia.
Eleonora, his Duchess.
William, Duke of Juliers.
Mary, his Duchess.
John Sambucus, physician; a wooden cut.
Carolus Nonus Francorum Rex.
Anna Austriaca, Caroli V. filia.

VARIOUS SUBJECTS.

Moses and the Burning Bush.
Four of the Evangelists.
Christ and the Samaritan Woman.
A Philosopher.
The Seven Planets. 1569.
The Five Senses.
A set of plates, entitled *Imperii ac Sacerdotii ornatus, diversarum gentium vestitus, Excudebat Ab. Brun.* 1577.
Another set of plates, *Diversarum gentium armatura equestris.* 1577.
A set of forty-nine plates, entitled *Omnium fere gentium imagines, &c. sculpsit Ab. Bruynus.* 1587.
Seventy-six of Horsemen; *Ab. de Bruyn fec.* 1575.
A set of small frieses of Hunting and Hawking. 1565.
A set of twelve plates of Animals; *Ab. de Bruyn fecit. exc.* 1583.
A Set of Arabesque Patterns.
Pyramus and Thisbe; after *Francis Floris*.
The Resurrection of Lazarus; after *Crispin vanden Broeck*.

BRUYN, or BRUIN, NICHOLAS DE. He was the son of the artist mentioned in the preceding article, born at Antwerp about 1570. Although he was instructed by his father in engraving, he did not follow his example, either in the style of his execution, or in the size of his plates. He appears to have studied and to have formed his manner from the works of Lucas of Leyden. His compositions are abundant, but he wanted taste in the selection of his forms. He finished his plates very neatly with the graver; but there is not much effect in his prints, from his ignorance of the management of the chiar-oscuro. Notwithstanding this defect, which was very general at the time in which he lived, his works possess considerable merit. He sometimes signed his plates with his name, and sometimes with one of the following ciphers, **NB** or **PB**. The following are his principal works :

SUBJECTS FROM HIS OWN DESIGNS.

- Adam and Eve in Paradise. 1600.
- Adam and Eve standing under the Tree of the forbidden Fruit. 1631.
- The Israelites, with the Daughters of Madian.
- The great Festival of the Jews after six years bondage. 1617.
- King Balach speaking to the Prophet Balaam.
- The Prophet Jeremiah, with a Lion. 1608.
- The Vision of Ezekiel. 1600.
- David and Goliath. 1609.
- David meeting Abigail. 1608.
- The Queen of Sheba before Solomon. 1621.
- The Idolatry of Solomon. 1606.
- Nebuchadnezzar's Dream.
- Daniel in the Lion's Den.
- Susanna accused by the Elders.
- Susanna's Acquittal.
- The Stoning of the Two Elders.
- The Nativity of Christ. 1621.
- The Adoration of the Magi ; *N. de Bruyn, sc.*
- The Repose in Egypt. 1621.
- The Murder of the Innocents. 1644.
- St. John preaching in the Wilderness.
- Christ preaching on the Mount.
- The Centurion imploring Christ.
- Christ's Entrance into Jerusalem.
- Christ bearing his Cross. 1632.
- The Crucifixion.
- The Resurrection. 1631.
- St. Paul preaching. 1621.
- St. Hubert. 1614.
- Orpheus playing, surrounded by Animals.
- A Family of Peasants.
- A Landscape, with Lions, Tigers, and Stags.
- A Spanish Assembly in a Forest.
- A set of six Paterns for Goldsmiths.
- A set of twelve Quadrupedes. 1621.
- A set of thirteen of Birds ; *C. J. Visscher, exc.*
- A set of thirteen of Fishes.

SUBJECTS AFTER VARIOUS MASTERS.

- St. John preaching in the Wilderness; *after Lucas of Leyden.*
 A Miracle wrought at the Tomb of St. James; *after the same.* 1600.
 The Golden Age; *after A. C. Bloemaert*; one of his best prints.
 Four Landscapes, with historical figures; *after G. Coninxloo.*
 Three Landscapes, with figures; *after D. Vinckenbooms.*
 A Landscape, with a Stag-hunt; *after John Breughel.*
 A Landscape, with Moses defending the Daughters of Jethro; *after J. Bol.*
 Four of the Seasons; *after M. de Vos.*
 St. Cecilia; *after Raffaele.*
 A Knight on Horseback, accompanied by Time, and followed by the Devil; *after Alb. Durer.*
 1618.

BRY, or BRIE, THEODORE DE. An eminent German engraver, born at Liege in 1528. He resided chiefly at Francfort, where he carried on the business of a print and bookseller. It is not known by whom he was instructed in the art of engraving, but from his style he appears to have paid particular attention to the works of Sebald Beham. This laborious artist worked almost wholly with the graver, in a neat free style, well adapted to the subjects he made choice of, such as public processions and parades, where a great number of figures are introduced, which he drew correctly, and gave great spirit and expression to his heads. He usually marked his plates T. B., or with the cipher **B**. He engraved the plates for the first four volumes of Boissard's Roman Antiquities; the two last volumes were completed by his sons, John Theodore and John Israel. We have also the following prints by him:

- St. John in the Wilderness; an etching; very scarce.
 A Dance of Cavaliers and Ladies; *Hic pudor, &c. de Bry, fec.*
 A Dance of Men and Women Peasants; *Quantum aula*; same mark.
 A Design for a Saucer, a Head representing Pride and Folly, surrounded with grotesque subjects; a circular plate, marked *T. d. B. f.*; scarce.
 Another Design for a Saucer, a Head of the Duke of Alva, with the Mask of Folly, with grotesque subjects; circular; scarce.
 Another Design for a Saucer, with the Head of William of Nassau, with grotesque figures, indicative of Prudence; circular; scarce.
 A Medallion of Scanderbegus, with Latin Inscriptions, and a border of birds, flowers, and insects.
 The Companion; *Donice Scanderbegi Uxor.*
 The Nine Muses.
 The Procession for the Funeral of Sir Philip Sidney; invented by *Thomas Lant, gent. and graven in copper by Derick or Theodore de Brie, in the city of London.* 1578; in thirty-four plates.
 The Procession of the Knights of the Garter in 1576, in twelve plates; dated 1578.
 A set of Portraits; entitled *Icones quinquaginta virorum illustrium Fran.* 1569.
 The Plates for the Work published at Francfort in 1596; entitled *The brief, true Report of the new found land of Virginia, published by Thomas Hariot, serjeant to Sir Walter Raleigh, and employed by him in the discovery.* Picart copied these plates for his *Religious Ceremonies of all Nations.*
 The plates for the Latin narrative of the Cruelties of the Spaniards in America; entitled *Narratio Regionum Indiarum par Hispanos quondam devastatum verissima Francof.* 1598. one hundred and twenty-three plates.

The plates for his great work ; entitled *Descriptio generalis totius Indiæ Orientalis et Occidentalis*, in nineteen parts, contained in five volumes, folio. 1598.

He died at Franckfort in 1598.

BRY, or BRIE, JOHN THEODORE DE. He was the elder son of the preceding artist, born at Liege in 1561. He greatly assisted his father in the considerable works in which he was engaged; and with the assistance of his brother John Israel, completed the two volumes of *Boissard's Roman Antiquities*, which were left unfinished at his father's death. He also added considerably to the collection of Portraits of Illustrious Persons, begun by *Theodore de Bry*. We have also the following detached prints by him:

Portrait of Gerard Mercator, geographer.

Portrait of Daniel Specklin.

Four, of the Elements ; *J. T. de Bry, inv. et fec.*

The Marriage of Rebecca ; *after Balthasar Peruzzi.*

A March of Soldiers ; a friese ; *after Titian ; J. Theodore, fec.*

Another March of Soldiers, conducting Prisoners, with Death riding on a Horse ; a friese ; *after the same ; called the Triumph of Death.*

The little Village Fair ; *after S. Beham.*

The Fountain of Youth ; *after the same.*

The Triumph of Bacchus ; *after Guilio Romano.*

The Venitian Ball ; *after Theodore Bernard ; a circular plate.*

The Golden Age ; *after the print engraved by N. de Bruyn ; after A. Bloemaert.*

BRUYN, CORNELIUS DE. A Dutch portrait painter and designer, born at the Hague in 1652. His passion for travelling led him to Italy when he was young, where he passed some time at Rome, with Robert Duval, and afterwards went to Venice, where he studied under Carlo Lotti for some years. He painted portraits with success; but is more distinguished by his publication of his Travels through Persia and India, and other countries, with plates from his own designs.

BUCK, SAMUEL, and NATHANIEL. These brothers are sufficiently known by the great number of plates they engraved of views of the antiquities, ruins of churches, castles, &c. in England and Wales. The number of their plates is near five hundred. Samuel Buck died in 1779.

BUFFALMACCO, BUONAMICO. According to Vasari, this old Florentine painter was born in 1262, and was a disciple of Andrea Taffi. Some of his works were preserved in the time of that author in the cathedral at Arezzo. He painted in the dry Gothic style of the immediate followers of Cimabue. He died in 1340, aged 78.

BUGIARDINI, GIULIANO. A Florentine painter, born in 1481. He received his first instruction in the art from Bertoldo, a sculptor, but had afterwards the advantage of studying under Michael Angelo Buonarrotti. He painted historical subjects and portraits; in the latter he is said to have excelled. There is a picture by this master in the church of S. Francesco, at Bologna, representing the Marriage of St. Catherine. He died at Florence in 1556, aged 75.

BULLINGER, JOHN BALTHASAR. A Swiss landscape painter, born at Langnau, in the canton of Zurich, in 1713. He was first a scholar of John Simler, but afterwards went to Venice, where he studied two years, under John Baptist Tiepolo. He first attempted historical painting, but his natural genius led him to landscapes, and he became very eminent in that branch of the art. He afterwards passed some time at Amsterdam, where he appears to have studied with attention the works of the best artists of the Dutch school, particularly Both and Berghem, whose manner he imitated. He etched several plates in a free painter-like style, of which the following are the principal:

The Portrait of J. B. Bullinger, *se ipse fec.*

A Frontispiece, with a number of Genii.

Two mountainous Landscapes, with figures.

A set of fifty Landscapes; some from his own designs, and the others *after F. Ermels* and *F. Meyer*.

A Head; *after Le Brun*; engraved for Lavater's Work.

BUNEL, JACQUES. A French painter, born at Blois in 1558. He studied at Rome, under Federigo Zuccherò, and was one of the most eminent historical painters of his country at the time in which he lived. In the church of the Augustines at Paris, is a fine picture by Bunel of the Descent of the Holy Ghost; and in the church of the Feuillans is his celebrated picture of the Assumption of the Virgin.

BUNNICK, JOHN VAN. A Dutch landscape painter, born at Utrecht in 1654. He was a scholar of Herman Sachtleven, under whom he studied three years, and afterwards visited Italy. He passed some time at Genoa, where he formed an acquaintance with Tempesta, by whom he was assisted in his studies. On his arrival at Rome he found several of the artists of his country, who received him with kindness, particularly Abraham Genoels, and Ferdinand Voet, and in their society greatly improved himself, by designing the fine scenery in the environs of Rome. On leaving Rome he went to Modena, where his works were so admired, that the Duke appointed him his principal painter, and he passed eight years in his service. On his return to Holland, he was employed by King William III., then Prince of Orange, to ornament his palace at Loo. He died in 1727, aged 73.

BUNNICK, JACOB VAN. This painter was the brother of the preceding artist, and painted battle pieces with some reputation, but was greatly inferior to John van Bunnick. He died in 1725.

BUONACORSI. See VAGA, PIERINO DEL.

BUONAMICI. See TASSI.

BUONAROTTI. See ANGELO, M.

BUONCONSIGLI, GIOVANNI. According to Ridolfi, this painter was a native of Vicenza, and flourished about the year 1497. In the church of S. Cosimo della Guidicca, there is a picture by this master representing the Virgin Mary and infant Jesus, with S. Cosimo and S. Damiano, it is signed with his name, and the above date.

BUONI, BUONO DE. This painter was born at Naples, and, according to Dominici, flourished about the year 1430. He was a disciple of an old Neapolitan painter, called Colantonio del Fiore, who he assisted in several of his works, and after his death became one of the most reputable artists of his time. There are many of his works in the churches at Naples; one of the most esteemed is a picture in the church of the Restituta, representing St. Francis receiving the Stigmata. He died about the year 1465.

BUONI, SILVESTRO DE. He was the son and the scholar of the preceding artist, and was born at Naples about the year 1420. After studying some time under his father, he had the advantage of being instructed by Antonio Solario called il Zingaro. Under that master he became an eminent painter of history, and was employed in some considerable works for the churches and public edifices at Naples. Among his most admired productions is a picture in the church of S. Pietro Martire, representing the Assumption of the Virgin, and the principal altar-piece in the Restituta, the Virgin and infant Jesus, with several Saints. He died in 1480, aged about 60.

BUONTALENTI, BERNARDO, called DALLE GIRANDOLE. He was a painter, sculptor, and architect; and according to Baldinucci was born in 1536. When he was eleven years of age, his parents were ruined by a sudden inundation of the Arno, and he was taken under the protection of Cosmo I., Grand Duke of Tuscany, who caused him to be educated in the best manner. He is said to have been instructed in painting by Salviati and Bronzino, in sculpture by M. Angelo Buonaroti, in architecture by Giorgio Vasari, and to have learned miniature painting under Giulio Clovio. With such advantages it is not surprising that he became eminent. He was more celebrated as an architect than a painter, and was much employed in fortification. He was also a great mechanic, and an excellent mathematician. He died in 1606, aged 70.

BURANI, FRANCESCO. An Italian designer and engraver, born at Reggio, by whom we have an etching of Bacchus sitting near a Tun, with three Satyrs, executed in the style of Spagnoletto.

BURFORD, THOMAS. An English mezzotinto engraver, who flourished about the year 1750. He scraped some plates of landscapes and huntings, but was best known as an engraver of portraits. We have by him:

Doctor Warburton; *after Philips.*

The Reverend Roger Pickering, F. R. S. 1747.

Mr. Charles Churchill; *J. H. Schaack, pin.* 1765.

Vice Admiral John Norris.

BURGHES, MICHAEL. A Dutch engraver, who settled in England on the taking of Utrecht by Louis XIV. He resided chiefly at Oxford; and on several of his plates he added to his name *Academiæ Oxon. calcographus*. From the great number of his prints, it is probable he was employed by the booksellers, as well as for the University. He worked almost wholly with the graver, in a stiff tasteless style. He has the merit however of having preserved to us many remains of antiquity, which would otherwise have been lost. He engraved the plates for the Almanacks of the College, the first of which, by him, was in the year 1676. His most esteemed prints are his antiqui-

ties, ruins of abbies, and other curiosities. He engraved also several portraits, and plates for the classics. The following are his principal prints. He sometimes marked his plates **MB**.

William Sommer, the antiquary; *after Vandyck*.

Franciscus Junius; *after the same*.

John Barefoot, letter doctor to the University. 1681.

Head of James II.; for an Almanack. 1686.

Anthony Wood; in a niche; his only mezzotinto.

King Alfred; *from a manuscript in the Bodleian Library*.

Sir Thomas Bodley; in the corners of the plate are the Heads of the other Benefactors to the Library; William, Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden.

Timothy Hatton, provost of Queen's College.

Doctor Wallis. 1699.

Sir Thomas Wyat.

John Baliol.

Devorguilla, his spouse.

Doctor Rateliff.

The Visage of Christ; engraved in the manner of Mellan, with one stroke.

BURGKMAIR, HANS, or JOHN. A German painter and engraver, born at Augsbourg, in 1474. He was the disciple and friend of Albert Durer. In his native city are preserved several of his pictures, which are much in the style of his master, and possess considerable merit. His prints are principally, if not entirely, wooden cuts, and are executed with a spirit and fire that approaches his master. His cut in chiar-oscuro of the Emperor Maximilian I. on horseback, is dated in 1508; and it has been very probably supposed by Professor Christ, that the fine wooden cuts marked **I.B.**, dated 1510, in the old edition of the works of *Geyler de Keyserberg*, are by this engraver. His prints are very numerous. He sometimes marked them with the initials **H. B.** and sometimes with the ciphers **HB.** or **IGB.** The following is a general list of his prints:

The Emperor Maximilian on horseback; with his name.

The same print in chiar-oscuro; dated 1508; scarce.

Joseph and Potiphar's Wife; **H.B.**

St. George on horseback; in chiar-oscuro, with the name of *Negker*.

St. Sebastian, standing in an arch; *with his name*. 1512.

St. Thomas and St. Bartholomew. 1514.

A young Female lamenting the loss of a Hero that Death is trampling upon; in chiar-oscuro; *H. Burgkmair & I. de Negker*; scarce.

Hektor von Troy, Gros Alexander, Julius Cesar; *with his name*.

Lucretia, Virginia, and Veturia; *with his name*. 1519.

S. Elena, S. Brigita, and S. Elsbeta.

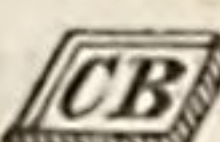
An Emperor on his Throne giving Audience to a Man.

A set of two hundred and thirty-seven plates for a book, published at Vienna, entitled *Der Weyss Koneg*, or *the wise King*, giving the principal actions of the *Emperor Maximilian I.*

A set of thirty-eight plates of the Triumphal Entry of *Maximilian I.*

BURINI, ANTONIO. This painter was born at Bologna in 1660, and was a scholar of Domenico Canuti. He proved a very reputable painter of history. Many of his works are in

the churches and palaces at Bologna, among which are the following. In the church of S. Tommaso dal Mercato, the Crucifixion. In the sacristy of S. Salvatore, David with the Head of Goliath. In S. Caterina de Saragozza, the Martyrdom of St. Catherine. He also painted a saloon for the Palazzo Legnani, which is very highly spoken of.

BUS, or Bos, or VANDEN BOSCH, CORNELIUS. A Dutch engraver, born at Bois le Duc, about the year 1510. He went to Italy when young, as appears from some of his prints engraved at Rome. His style of engraving resembles that of Marco da Ravenna, but is inferior to that artist. His plates are executed with the graver, in a dry formal style. He usually marked them with one of these ciphers, *C.B.* *CB.*  or *Gv B.* The following are his best works:

- The Last Judgment; with his cipher. 1530.
- Lot and his Daughters. 1550.
- David and Uriah. 1546.
- Jesus preaching to the Jews; inscribed *Beati qui, &c.*
- Venus in her Car. 1546.
- Venus and Cupid coming to Vulcan. 1546.
- Combat of the Centaurs and the Lapithæ; in two sheets. 1550.
- Death seising a Monk.
- The Equestrian Statue of Marcus Aurelius.
- A set of sixteen of Trophies, Arms, and Grotesques; *Rome.* 1550 to 1553.
- Moses breaking the Tables of the Law; *after Raffaello.* 1550.
- Moses presenting the Law to the People; *after the same.* 1551.
- The Triumph of Bacchus; *after Giulio Romano;* in two sheets. 1543.
- The Entombing of Christ; *after Francis Floris.* 1554.
- The Battle of the Giants.
- The Descent from the Cross. 1545.

BUSC, ———. An amateur engraver, who Basan reports to have etched several plates, among which were twenty-eight, *after Rembrandt;* and twenty of heads, &c.

BUSCA, ANTONIO. This painter was born at Milan in 1625, and was a scholar of Ercole Procaccini. In the church of S. Marco, he painted, in competition with his master, a picture of the Crucifixion, with the Virgin, Mary Magdalen, and St. John, which does not shrink from a comparison with the works of Procaccini. This performance, however, he never after equalled. Being much afflicted with the gout, he appears to have been unable to undertake any thing with vigour, he sunk into a mannerist, and contented himself with frequently repeating the same subjects. He died in 1686, aged 61.

BUSINCK, LOUIS. An engraver on wood, who was probably of Germany, as he flourished, according to M. Heineken, at Minden, about the year 1630. We have by him some wooden cuts in chiar-oscuro, executed in a very spirited and masterly manner, many of them *after G. L. Allemand.* He also engraved some blocks from his own designs, of which are the following:

- Fidelity, an allegorical piece; *from his own designs.* 1630.
- A half-length Figure playing on the Flute; *the same.* 1630.
- A Cavalier; full length; *the same.* 1630.
- Two of Peasants.

SUBJECTS IN CHIAR-OSCURO ; AFTER G. L. ALLEMAND.

St. Peter holding the Keys; half-length.

St. John and St. Matthew.

Judith, with the Head of Holofernes.

Moses, with the Tables of the Law.

A Family of Beggars.

A young Man playing on the Flute.

Æneas saving Anchises from the Fire of Troy.

A Holy Family, on three blocks of wood ; one for the outline, the other for the deep shadows, and another for the demi-tints.

BUSO, AURELIO. This painter was a native of Crema, and flourished about the year 1520. He studied under Polidoro da Caravaggio, and il Maturino, and assisted them in several of their works at Rome. He ornamented the palace of the noble family of Benzoni, at Venice, with some friezes and other works, in the style of Polidoro.

BUTI, LODOVICO. A Florentine painter, who flourished about the year 1600. He was a scholar of Santo di Titi, under whom he showed early marks of ability. On leaving that master, he applied himself to imitate the works of Andrea del Sarto, whose manner he adopted with success. Baldinucci mentions several of the productions of this master, in the churches and palaces at Florence; and particularly commends his picture of the Ascension in the Ognissanti. But perhaps his most creditable performance is his picture of the Miracle of the Loaves, in the gallery at Florence.

BUTTERI, GIOVANNI MARIA. According to Baldinucci, this painter was a native of Florence, and a scholar of Agnolo Bronzini. Although he painted history with some reputation, his drawing is much less correct than that of his master, and his colouring rather harsh and crude. There are several of his works in the churches and convents at Florence, where he died in 1606.

BUYTENWEG, WILLIAM DE. A Dutch painter and engraver, born at Rotterdam about the year 1600. He painted conversations and landscapes with considerable reputation. Some of his pictures have been engraved by G. H. Scheyndel and E. Vandevelde. His principal work, as a painter, was the Triumph of William, Prince of Orange, engraved by C. Kittenstein. He etched some plates from his own designs, in a pleasing style; among which are the following. His usual mark was **WB**.

Two of Women going to Market, one with Vegetables, and the other with Fowls.

Seven of different Dresses of Noblemen; *W. B. fec.*

Six of Dresses of Ladies.

Ten of Landscapes, with Ruins and Figures; *Verscheide Landschapjes*.

BYE, or BIE, JAMES DE. A Flemish engraver, born at Antwerp, about the year 1581, where he followed the profession of a print and bookseller. From the style of his plates, it is not improbable that he learned the art of engraving in the school of the Collaerts. He worked wholly with the graver; his execution is neat and firm, and his drawing tolerably correct. He holds a respectable rank among the early engravers of his country. In conjunction with the Collaerts, he engraved some of the plates in the set of fifty, of the Life, Passion, and Resurrection of Christ, after the designs of *Martin*

de Vos. And several of the plates in the Life of the Virgin, from the designs of the same painter, were executed by this artist, together with *Philip* and *Theodore Galle*. The following are his principal prints :

- The Medals of the Roman Emperors ; in the collection of the Duke d'Arschot. 1617.
- The Portraits of the Kings of France, for the History by *Mezeray* ; fifty-eight plates.
- The Descendants of the House of de Croy ; about sixty plates.
- The Portrait of Francis I. ; *after M. de Vos*.
- Christ healing Peter's Wife's Mother ; fine ; for Collaert's set.
- The Resurrection of Lazarus ; fine ; for the same set.

BYE, or BIE, MARK DE. A Dutch painter and engraver, born at the Hague about the year 1612. He was instructed in painting by J. Vander Does, and produced some landscapes, with animals, in the style of that master, which are not without merit ; but he is chiefly deserving of notice for the excellent etchings he has left us of animals, after the designs of Paul Potter and Mark Gerard. We have by him :

- Three sets, of eight each, of Cows and Oxen ; *after Potter*.
- A set of sixteen of Sheep ; *after the same*.
- A set of sixteen of Goats ; *after the same*.
- A set of sixteen of Lions, Leopards, Wolves, Bears, &c. ; *after the same*.
- A set of sixteen of the Natural History of the Bear ; *after Mark Gerard*. 1664 ; scarce.

BYRNE, WILLIAM. An English engraver, born in London in 1743. After studying some time under his uncle, an artist little known, he went to Paris, where he became a pupil of Aliamet, and afterwards of J. G. Wille. Mr. Byrne may be justly ranked among our eminent engravers of landscape. His works are considerable, of which the following are the most deserving of notice :

- The Antiquities of Britain ; from the charming drawings of *Mr. Hearne*.
- The Views of the Lakes of Cumberland and Westmoreland ; *after Mr. Farrington*.
- The Scenery of Italy ; after the fine designs of *Mr. Smith*.
- Apollo watching the Flocks of King Admetus ; *after F. Lauri* ; the companion to Mr. Wollett's print of Diana and Acteon.
- The Flight into Egypt ; in a fine landscape ; *after Domenichino*.
- Evening ; a fine landscape ; *after Claude Lorrain*.
- Abraham and Lot quitting Egypt ; *after Zuccarelli* ; the figures by *Bartolozzi*.
- A Sea-piece ; *after Vernet*.
- Evening ; *after Both* ; the landscape by *Byrne* ; the figures by *Bartolozzi*.
- Two Views of Leuben, in Saxony ; *after Dietricy*.
- The Death of Captain Cook ; the figures by *Bartolozzi*.
- The Water-fall of Niagara ; *after R. Wilson*.

Mr. Byrne died in 1805, aged 62.

BYSS, JOHN RODOLPH. A Swiss painter, born at Soleure in 1660. He painted easel pictures of historical subjects in landscapes, in which he attempted to imitate the style of Gerard de Lairese, and affected the finish of Adrian Vanderwerf. He is also stated, by his countryman and biographer, Fuessli, to have painted flower-pieces, in which he equalled John van Huysum. The collectors of those subjects will not have much difficulty in deciding on their respective merits. He chiefly resided at Mentz and Vienna, where he met with great encouragement. He died in 1738, aged 76.

C

CABEL, or KABEL, ADRIAN VANDER. A Dutch painter, born at Ryswick, near the Hague, in 1631. He was a scholar of Van Goyen, under whom he studied, until he found himself in a condition to travel from the resources of his talent. His intention was to visit Italy; but in passing through France, he made some stay at Lyons, where his works were so much admired, and so liberally paid, that he was induced to abandon his project, and to settle in that city. He painted landscapes with figures and cattle, and sea-ports, in which we discover little of the taste of his country. His figures are correctly drawn, and his animals are touched with great spirit. He appears to have sometimes imitated the style of Benedetto Castiglione and Salvator Rosa, at others that of the Caracci and P. F. Mola. The pictures of this master are very unequal, as he was not more remarkable for his ability than for the irregular and dissolute habits of his life. We have by Vander Cabel several etchings, executed in a free and spirited style. They are as follow :

A set of six Landscapes, with figures and buildings.

Thirty of Landscapes and Marines.

A set of four mountainous Landscapes, with figures; inscribed *A. vander Cabel, fecit. N. Robert, exc.*

Two Landscapes, large plates, with figures.

A large upright Landscape, with St. Bruno; the figure is engraved with single strokes, in the manner of *Mellan*; rare.

Another, its companion, with St. Jerome; rare.

Vander Cabel died at Lyons in 1695, aged 64.

CABEZALERO, JUAN MARTIN DE. A Spanish painter, born, according to Palomino, at Almaden, near Cordova, in 1633. He was a disciple of Don Juan Carrenno, and painted history with great reputation. His principal works are at Madrid, of which two of the most esteemed are in the church of San Nicola, representing the Assumption of the Virgin, and a picture of St. Ildefonso. He also painted in the church of the Franciscans an Ecce Homo, and the Crucifixion. He died in 1673, aged 40.

CACCIA, GUGLIELMO, called IL MONCALVO. This painter was a Piedmontese, born at Montabone, in Monserrato, in 1568. He was named *il Moncalvo*, from his long residence at that place. Although he reached an eminent rank among the painters of his country, it is not ascertained under whom he studied. He first settled at Milan, where he painted some pictures for the churches. He afterwards resided some time at Pavia, and was made a citizen. According to Lanzi, he was not less known at Novara, Vercelli, at Alessandria, and Turin. His style has something of the energy of the Caracci; but it has been observed, by the above-mentioned author, that if he had been educated in the school of the Caracci, it is probable he would have left some of his works at Bologna, and that in his landscapes he would have shown more of the taste of

Annibale than of Paul Brill. His manner partakes, altogether, more of the Roman than the Bolognese school. As a fresco painter, his abilities are considerable. In the church of S. Antonio Abate, at Milan, he painted in fresco the titular Saint, with St. Paul, the first hermit, a work which sustains itself, in the perilous comparison, with some of the best productions of the *Carloni*. Another distinguished performance in fresco, by Caccia, is the cupola of S. Paolo, at Novara. Of his oil paintings the most effective are, his S. Pietro in the chiesa della Croce; his S. Teresa, in the church of that name; and the taking down from the Cross, in the church of St. Gaudenzio, at Novara, which is by many considered as his chef d'œuvre. At Moncalvo, the church of the Conventuali may be considered as a gallery of his works. At Chieri are two fine pictures by this master, of the Raising of Lazarus, and the Miracle of the Loaves, admirably composed, and of the finest expression. He died in 1625, aged 57.

CACCIANEMICI, VINCENZIO. This painter was a Bolognese gentleman, who was instructed in the art by Parmegiano. Vasari mentions a picture by this amateur artist, in the chapel of the family of Elefantuzzi, in S. Petronio, at Bologna, representing the Decollation of St. John; and another picture of the same subject, differently treated, in the capella Macchiavelli, in S. Stefano. He flourished about the year 1530. There are a few etchings, marked V. C., which are attributed to this gentleman, among which are:

Diana returning from the Chase.

A Landscape, with a Nymph and Dogs.

They are executed with the graver, in a neat style, resembling that of Æneas Vico.

CACCIANEMICI, FRANCESCO. A Bolognese painter, educated in the school of Primaticcio, and was considered by that master of so promising a talent, that he made choice of him as one of the young artists that accompanied him to France, when he was invited to that court by Francis I. He assisted Primaticcio in his great work at Fontainebleau, and was also employed, in conjunction with il Rosso, in several important works.

CACCIUOLI, GIOVANNI BATISTA. This painter was born in the castle of Budrio, near Bologna, in 1635. He was a scholar of Domenico Maria Canuti, and proved an eminent painter of history. He painted several pictures for the churches in Bologna, and was greatly patronised by the Dukes of Parma and Modena, according to the Padre Orlandi, he died in 1675, aged 40.

CAGLIARI, PAOLO, called **PAOLO VERONESE.** This distinguished painter of the Venetian school, was born at Verona, according to Ridolfi (whose accuracy respecting the artists of his country is most deserving of credit), in 1532. He was the son of a sculptor named Gabriele Cagliari, but his disposition leading him decidedly to painting, he was placed under the tuition of Antonio Badile, his maternal uncle, at that time one of the most reputable painters at Verona. The genius of Paolo discovered itself at so early an age, that Ridolfi observes of him, that in the spring of life, he produced most excellent fruit. The Cardinal Gonzaga engaged him, in concurrence with Domenico Brusascorci, Paolo Farinato, and Batista del Moro, to paint in fresco the dome of the cathedral at Mantua,

where he distinguished himself above all his competitors. Verona or Mantua was too confined a theatre for the exhibition of his powers, and he visited Venice, where the senate had engaged some of the principal painters of the time to ornament the palace of the Conservators, and promised a gold medal and chain to the artist whose work should be preferred. Paolo Veronese became a candidate, and obtained the prize. Titian was one of the judges, and his rivals themselves seem to have ratified his superiority. The procurator Grimani being appointed ambassador to the Pope, he invited Paolo to attend him to Rome, where he had the opportunity of studying the works of M. Angelo and Raffaello. It does not appear, however, that he either felt, or sufficiently appreciated, the beautiful simplicity of Raffaello and the antique; and perhaps he would have been less successful in *his* idea of excellence by adopting it, than in following the impulse of his own feelings. The beauties he neglected were undoubtedly of a superior order to those for which he is distinguished: but he might probably have attempted them in vain; and he has acquired a more than usually brilliant reputation, by attaching himself to his own fascinating delineation of sumptuous and magnificent parade. Formed by nature to be the most successful painter of splendid ornament, he was satisfied with so flattering a partition of celebrity, which raised him to a distinguished rank in the tawdry taste of his countrymen. His colour is pure, chaste, and undisturbed; and the reflections of his demi-tints are managed with an intelligence entirely his own. He is said, by M. de Piles, to have succeeded in chiar-oscuro merely by chance, and not by principle; if it be so, he must have been unusually fortunate in his *chances*, as these successful accidents have happened to him so generally, that they may reasonably be attributed to his perfect knowledge of breadth, and his judicious management of his masses of light and shadow. It must, however, be allowed, that the partiality of his country for ostentatious finery, rather, perhaps, than his own taste, seduced him into an open contempt for the propriety of costume; his draperies, instead of being appropriated to the personages he represented, are the fantastic habits of the Venetian nobles; and in his celebrated pictures of the Feasts of Simon and Levi, he has represented the repasts of those individuals with all the sumptuous magnificence of the Kings of Persia. The movement apparent in his abundant compositions, exhibits a show of fire and feeling; but it is not the fire that animated Raffaello that inspired the exertions of M. Angelo, nor the vigorous ardour that glowed in Rubens. The principal works of this surprisingly executive painter, are the four copious and prodigious machines painted for four of the churches at Venice. The first represents the Marriage at Cana; it is upwards of twenty-five feet wide, and consists of an immense assemblage of figures, many of them portraits. It was painted for the refectory of St. Giorgio Maggiore, and is now in the gallery of the Louvre. For this prodigious work, he is said to have received only ninety ducats; but it is well known that it was his practice to receive no remuneration from the convents, beyond the expenses of his colours and canvas. The second, painted in 1570, for the church of S. Sebastiano, represents the Feast of Simon, with Magdalen washing the Feet of Christ. The third, executed for the church of SS. Giovanni e Paolo, is the Saviour at Table, with his Disciples: and the fourth, is the same subject as the second, but quite differently treated; it was painted for the refectory of the Padri Servi, but was presented by the republic to Louis XIV. in 1665. The last-mentioned is perhaps the finest of his works. This eminent painter has left a few etchings, which, though slight, are very masterly, viz.

The Adoration of the Magi; *Paolo Veronese, fec.*

Two Saints sleeping; no mark.

There are some other etchings attributed to him; marked P. C. and PA-CAL.

Paolo Veronese died in 1588, aged 56.

CAGLIARI, CARLETTO. He was the elder son of Paolo Veronese, and was also his scholar, born at Venice in 1570. He inherited the inventive genius of his father, and with the advantage of his instruction, he painted some pictures before he was eighteen that gave the most flattering promise of future excellence. On the death of his father, he finished several works left imperfect by Paolo, and had distinguished himself by his own compositions, when he died, at the age of 26, in 1596.

CAGLIARI, GABRIELE. Was the younger son of Paolo Veronese. He was instructed by his father, and painted some few pictures and portraits; but not meeting with much success, he quitted the art, and followed commercial pursuits.

CAGNACCI, GUIDO. A Bolognese painter, born, according to Malvasia, at Castel Durante in 1600. He was a scholar of Guido Reni, and painted historical subjects in the style of that master, which, though inferior to him in graceful character and expression, possess a more vigorous colour, and are not incorrectly drawn. He passed great part of his life at Vienna, where he was much patronized by the Emperor Leopold I. His works are better known in Germany than in his own country, though some of his pictures are preserved in the Zambeccari Palace at Bologna. He died in 1680, aged 80.

CAIRO, CAVALIERE FRANCESCO. This painter was born in the territory of Varese, in the Milanese, in 1598. He was a disciple of Pier Francesco Morazzone, and if he did not equal his instructor in force and vigour, he surpassed him in the elegance of his design, and the amenity of his colouring. In the first part of his life he confined himself to the great principles of design, which he had acquired in the Roman school; but the blandishments of Venetian colouring induced him to study the works of Titian and Paolo Veronese, and he adopted an admirable style, which appears to have been built on a mixture of both. He was invited to the court of Victor Amadeus, Duke of Savoy, where he painted some historical works, and many portraits, which, according to Lanzi, were entirely Titianesque. There are several of his works at Milan and Turin; one of his best pictures is his St. Theresa, in S. Carlo at Venice. He died in 1674, aged 76.

CAIRO, FERDINANDO. He was born at Casalmoferrato in 1666, and received the first rudiments of design from his father, an unknown artist. He was afterwards placed under the tuition of Marc Antonio Franceschini at Bologna. He painted history, and in conjunction with Giacinto Garofalino, was employed to paint the ceiling of the church of St. Antonia at Brescia, which is favourably spoken of by Averoldi. This promising artist died at Genoa much lamented at the age of 26, in 1682.

CALABRESE. See PRETI.

CALABRESE, MARCO. See CARDISCO.

CALANDRA, GIOVANNI BATISTA. This artist was one of the earliest of the mosaicists, who wrought in the Vatican. In the pontificate of Urban VIII., it was found that the dampness of St. Peters had materially affected the paintings, and it was determined to remove the principal pictures, and to replace them with copies in mosaic, of which the first was executed by Calandra, after the St. Michael of *Cesare d'Arpino*. The mosaic art was afterwards carried to a much higher degree of perfection by the *Cristofori*, who will be noticed in their place.

CALANDRUCCI, GIACINTO. This painter was born at Palermo in 1646. He went early in his life to Rome, where he became a scholar of Carlo Maratti. After giving the most promising essay of his abilities in that city, in his two pictures of St. John Baptist in S. Antonio de Portoghesi, and St. Ann in S. Paolino della Regola, he returned to Palermo, where he painted his most considerable work, for the church of St. Salvatore, representing the Virgin with S. Basilio and other Saints, which, according to Lanzi, was not surpassed by many productions of the time. He died in 1707, aged 61.

CALCAR, or KALCKER, JOHN VAN. He was born at Kalcker, in the Duchy of Cleves, in 1499. It is not said by whom he was instructed in his own country, nor at which period he left it, but in 1536 he resided in Venice, and had studied in the school of Titian. According to Vasari, he was one of the most successful imitators of that master, particularly in portraits, in which he approached so near, as to mislead the best judges, and even deceived Goltius. His powers, however, seem to have been confined to imitation, as he is reported by Sandrart to have copied the works of Raffaele with almost equal success. He was employed by Vasari to make the drawings of the portraits of the painters, sculptors, and architects for his work. They prove him to have been an able designer, and they certainly exhibit nothing of the taste of his country. He died at Naples in 1546, aged 47.

CALCIA, GUISEPPE. This painter was a Piedmontese, and according to Lanzi was called Genovesino, which has occasioned him to be confounded with Marco Genovesini, a Milanese, who is noticed in his place. G. Calcia painted some altar-pieces for the churches at Turin and Alessandria. In the church of the P. P. Predicatori, in the former city, is a picture of St. Dominick, and another of St. Thomas; but he distinguished himself more by his cabinet historical pictures, which were gracefully designed, and well coloured, one of which is particularly noticed by Lanzi in the collection of the Marchesi Ambrogio Ghilini, of Christ praying in the Garden. He flourished about the year 1675.

CALDARO. See **POLIDORO DA CARAVAGGIO.**

CALDERARI, GIOVANNI MARIA. He was born at Pordenone, about the year 1500, and was a celebrated scholar of Gio. Antonio Licinio, called Pordenone. He painted so entirely in the manner of his instructor, that he is said to have produced some works that deceived the most sagacious. At Montereale, and at Pordenone, he painted several considerable works in fresco. He died in 1564, aged about 64.

CALDWALL, JAMES. A modern English engraver, by whom we have several portraits, and other subjects; among which are the following:

PORTRAITS.

Sir Henry Oxenden de Barham, Bart.
 Catherine, Countess of Suffolk.
 Sir John Glynne, Chief Justice of the King's Bench.
 Sir Roger Curtis.
 Admiral Keppel.
 John Gillies, LL. D. historian.
 David Hume, historian.
 Mrs. Siddons and her Son, in the character of Isabella.

VARIOUS SUBJECTS.

The Immortality of Garrick; *after Carter*, the figures engraved by *Caldwall*, and the landscape by *S. Smith*.
 The Fête Champetre given by the Earl of Derby at the Oaks; *after R. Adams*, engraved by *Caldwall* and *Grignon*.
 The Camp at Coxheath; *after W. Hamilton*.

CALENSE, CESARE. According to Dominici, this painter was a native of the province of Lecce, in the kingdom of Naples. It is not said by whom he was instructed, but he attained a reputable rank in the art, by a graceful manner, founded on a correct design, and an intelligence of the chiar-oscuro. In the church of St. John Baptist at Naples is a fine picture by this master, of the taking down from the Cross, with the Marys, St. John, and other figures, full of expression and feeling. He flourished about the year 1590.

CALETTI, GUISEPPE, called CREMONENSE. This painter was born at Ferrara about the year 1600. He first applied himself to study the works of Dosso Dossi, but he afterwards became an imitator of Titian, particularly in his bacchanalian subjects, with figures smaller than life. In these he approached so near to the glowing tones of that master, that Baruffaldi reports that he had seen many of his pictures in the galleries of the nobility at Bologna, which were believed to be the works of Titian, and he is said to have been able to counterfeit a certain *patina*, which time gives to painting, and which improves its harmony. His deceptions were, however, frequently discovered by his inattention to costume, and the introduction of the most absurd improbabilities. In his bacchanals, it was not unusual to introduce a modern gambol, or hunting, and, as it is sarcastically observed by Lanzi, "he placed wild boars in the sea, and dolphins in the forests." A genius of that cast was not likely to be much employed on more serious subjects. He has, however, proved himself to have been capable of more exalted exertions, by his picture of the Four Doctors of the Church, and his still more admired production of his St. Mark, both in the church of S. Benedetto at Ferrara, which last is described as designed with correctness and grandeur, and full of fine expression. He died in 1660, aged about 60.

CALIAVARI. See CARLEVARIIS.

CALICI, ACHILLE. A Bolognese painter, born about the year 1565. He was a scholar of Prospero Fontana, but preferring the great style of Lodovico Caracci, he became his disciple, and, according to Malvasia, painted the two laterals of the great altar in the church of S. Michele Arcangelo, at Bologna, representing St. Michele, and the Angel Raffaele and Tobias.

CALIGARINO. See CAPPELLINI.

CALIMBERG, GIUSEPPE. This painter was a native of Germany, born about the year 1505, but passed the greater part of his life at Venice. Of his works in that city there remains, according to Lanzi, at the Servi, the Battle of Constantine. His style is not without merit, though rather heavy in execution, and sometimes mannered and dark. He died at Venice in 1570.

CALLOT, JAMES. This ingenious designer and admirable engraver was born at Nancy, in Lorraine, in 1593. He was the son of John Callot, a gentleman of a noble family, and herald at arms for Lorraine. His parents destined him to a very different profession, but his love for the art induced him to quit his paternal home, when he was only twelve years of age, and being without money or resources; he attached himself to a company of wandering Bohemians, and found his way to Florence. He was taken notice of by some officer attached to the court, who placed him under Cantagallina to learn drawing. After passing some time at Florence, he visited Rome, where being recognized by some persons of Nancy, who were friends of his family, he was prevailed on to return with them to his parents. Meeting with a continued opposition to his desire of following his favourite pursuit, he again eloped, but was followed by his brother to Turin, and brought back to Nancy. His parents, at length, finding it in vain to control so confirmed an attachment permitted him to visit Rome, for the purpose of study, in the suit of the envoy from the Duke of Lorraine to the Pope. Callot, on his arrival at Rome, gave full scope to the bent of his genius, and he studied drawing with the greatest assiduity, under the tuition of Giulio Parigi. Having become a ready and able designer, he was desirous of acquiring the free use of the graver, for which purpose he placed himself under Philip Thomasin. He was not, however, very successful in the execution of the graver, of which he appears himself to have been sensible, as he soon abandoned it for the point. He went again to Florence, in the time of the Grand Duke Cosmo II., and etched some small plates from his own designs, which had the greatest success, procured him the patronage of the Duke, and brought him into the highest estimation with the public. On the death of Cosmo, he returned to Nancy, where he found a new and a liberal protector, in Henry, Duke of Lorraine. In 1628, he went to Paris, where his works were already much admired, and he was employed by Louis XIII. to engrave some of the principal sieges and battles of the French, particularly those of Rochelle and the Isle de Ré. Whilst he was in the highest favour at the court of France, he gave a praiseworthy proof of his loyalty and patriotism. On being required by the Cardinal de Richlieu to make a drawing, and engrave a plate, of the Siege of Nancy, which was at that time taken by the French in 1631, as he had done of those of Rochelle and Ré, he desired to be permitted to decline what he considered as celebrating the humiliation of his country. On the minister's observing, in an insolent and threatening tone, that there were means of making him comply; Callot spiritedly replied, "I will

sooner cut off my right hand, than employ it in any thing derogatory to the honour of my prince, or disgraceful to my country." Every one, the least conversant in the art of engraving, is acquainted with some of the works of this ingenious artist. They evince the most extraordinary fertility of invention, and exhibit the most surprising variety of style. His greatest merit is in the prints where he has confined himself to very small figures; when he attempted them on a larger scale, his style becomes rather heavy, and loses a portion of that taste and spirit that distinguish his figures of a small proportion. The drawings of Callot are extremely admired, and they possess even more spirit than his prints. He frequently made several designs for the same plate, before he could arrange the subject to his satisfaction; and M. de Watelet asserts that he had seen four different drawings by him, for his celebrated plate of the Temptation of S. Anthony. The number of his prints is prodigious, and amounts to upwards of fifteen hundred. The most complete list of them is given in *M. Heineken's Dictionnaire des Artistes*. The following are his principal plates:

PORTRAITS.

Cosmus III., Grand Duke of Tuscany; oval.
 Francis, Grand Duke of Tuscany; oval; scarce.
 Charles III., Duke of Lorraine; scarce.
 The Marquis de Marignan, General of Charles V.; scarce.
 Donatus Antellensis, called the *Senator*; scarce.
 Claude Dervet, painter, and his Son. 1632.

SACRED SUBJECTS.

The Murder of the Innocents, engraved at Florence; scarce.
 The same subject, engraved at Nancy, with variations.
 The Annunciation, with the words *Ecce ancilla Domini*, coming from the mouth of the Virgin; after *Matteo Rosselli*; very scarce.
 Christ bearing his Cross; small oval; engraved on silver.
 The Crucifixion, with the Virgin, St. John, and Magdalen; scarce.
 The Entombing of Christ; after *Ventura Salimbeni*.
 The Virgin and Infant, with St. Elizabeth and St. John; after *A. del Sarto*.
 The Holy Family, with St. Joseph giving Drink to the infant Jesus.
 The little Assumption, called the Assumption with Cherubim.
 Another Assumption; oval.
 The Triumph of the Virgin; dedicated to the Duke of Lorraine.
 St. John in the Isle of Patmos.
 The Temptation of St. Anthony; dated 1635.
 Another Temptation of St. Anthony, with a River in the middle, and on the right some Devils drinking; very scarce.
 The Martyrdom of St. Sebastian; a grand composition.
 St. Mansuetus restoring to life the Son of King Leucorus.

VARIOUS OTHER SUBJECTS.

Jupiter fulminating the Giants; scarce.
 Pandora, with the Assembly of the Gods.
 The Card-players.

The Punishments. The best impressions of this fine print have a small square tower above the houses on the left, and a little image of the Virgin in an angle of the wall in the middle of the print.

A Woman seated with a Child in her Arms, and another eating Fruit under a Tree; very scarce.

A View of the Louvre, with the Steeple of Nesle.

A View of the Pont Neuf at Paris; the companion.

The Parterre of Nancy, with figures walking.

The Garden of Nancy; *Jac. Callot, inv. et fec.*; very scarce.

The great Fair of Florence, engraved at Florence, 1620; fine impressions of this print are very scarce; in two sheets.

The same subject, engraved at Nancy, called the Fair of Nancy; inscribed *Fe Fiorentiae et exc. Nancei*.

The little Fair, called the Players at Bowls, with figures dancing; the best impressions are before the name of *Callot*; scarce.

The Siege of the Isle de Ré; in sixteen sheets.

The Siege of Rochelle; similar.

The Siege of Breda; in eight sheets.

The Tilting, or the New Street at Nancy.

VARIOUS SETS BY CALLOT.

The Life of the Virgin; in fourteen plates, with the title.

The Life of the Virgin; in twenty-seven plates.

Nine plates, of devout subjects; *Gloriosissimi Virginis, &c.*

Eleven of the New Testament, with a title by *Ab. Bosse*; twelve plates.

Seven, the great Passion of Jesus Christ.

Twelve, the little Passion; the first impressions are very scarce.

The Acts of the Apostles; in twenty-nine plates, executed with the graver in his early time.

Six of the Penitents, including the title by *Ab. Bosse*.

Sixteen of Christ, the Virgin, the Apostles, &c. 1631.

Sixteen of the Martyrdom of the Apostles, &c.

Four, called the Little Banquets.

Forty-one of the Miracles; entitled *Scelta d'alcuni miracole, &c.*

Seven of the Seven Mortal Sins.

Eighteen of the Miseries of War; dated 1633.

Seven of the little Miseries of War; the title by *Ab. Bosse*.

Fourteen of the military Exercises.

Fourteen of Fantasies; dated 1635.

The Caprices, engraved at Florence.

The same Caprices, engraved at Nancy, inferior in execution.

Varie figure di Jacobo Callot; in seventeen plates.

Balli di Stefania, or Currucum; in twenty-four plates.

Varie figure Gobbi di Jacobo Callot fatte in Firenze; twenty-two plates. There is another set with some variations.

Twenty-five of Beggars; entitled *Capitano de Baroni*; fine.

Twelve of Ladies and Gentlemen in the Dresses of the Mode.

Sixteen of the Tragedy of Soliman, with the portrait and title.

Three of Festivals during the Carnival at Florence; scarce.

Seven of Tournaments.

Four of Jousts and Tournaments.

Forty-eight plates, for a Journey to the Holy Land.

The Twelve Months of the Year; *after Momper.*

The Four Seasons; *after Sadeler's prints from Bassano.*

Four Landscapes, lengthways.

Callot died at Nancy in 1635, aged 42.

CALVART, DENIS. This eminent painter, who may be rather considered as a Bolognese than a Fleming, was born at Antwerp in 1555. He had made some proficiency in the art in his own country, when he visited Italy, and came to Bologna with some talents as a landscape painter. To perfect himself in the study of the figure, he first frequented the school of Prospero Fontana, and afterwards became a disciple of Lorenzo Sabbatini, to whom he was of no inconsiderable utility in his works in the Vatican. On leaving Sabbatini, he occupied some time in studying the works of Raffaello, and the other great objects of art at Rome, and returned to Bologna, where he established that celebrated school where Albano, Domenichino, and Guido received their first instruction in the art. An excellent colourist, like the other artists of his country; intelligent in perspective, which he had learned under Fontana; and a correct and graceful designer, from the tuition of Sabbatini; he was regarded at Bologna as the restorer of their school, which had at that period fallen into some degree of decadence, particularly in colouring. There is something mannered in his style, and a certain air in the movement of his figures, that is strained and indecorous. The first defect may be attributed to the taste of the preceding age, the other to the effect of his natural disposition, which tradition describes as remarkably fiery and turbulent. He was notwithstanding an excellent instructor of the youth of his time; and attended the studies of his pupils with the greatest diligence and assiduity. Of his works as a painter, the most esteemed are, the Holy Family, with St. Roch and St. Sebastian, in the church of S. Guiseppe at Bologna; our Saviour appearing to Magdalen, in S. Giorgio; St. Gregory converting the Heretics, in S. Gregorio; and St. Michael, in S. Petronio. The last is considered his best work. D. Calvart died at Bologna in 1619, aged 64.

CALVI, LAZZARO and PANTALEO. These artists were the sons of Agostino Calvi, a respectable Genoese painter, who was one of the first reformers of the old style of his country. Lazzaro was born in 1501, and with his brother Pantaleo was educated under Perino del Vaga. He was twenty-five years of age when he quitted the school of Perino. Although Pantaleo was the elder brother, he contented himself with unobtrusively contributing to the celebrity of Lazzaro, by an exercise of his powers in the ornamental accessories, which formed no inconsiderable part of the attraction of the works which they executed at Genoa, and the different towns of the republic; at Monaco, and at Naples. Lanzi considers, as their principal work, the façade of the Palazzo Doria (now that of Spinola), where are represented prisoners, and other figures, in various attitudes, designed in so grand a style, and executed in so fine a taste, that it is in itself a school for the study of drawing. This work of the Calvi is mentioned by Lomazzo, in terms of the highest praise, in his *Trattato della Pittura*. Their picture of the Contenance of Scipio, in the Palazzo Pallavicini, at Zerbino, exhibits an acquaintance with the nude, which Mengs considered worthy of their master del Vaga. It is suspected by Lanzi that they may have been assisted in some of their best works by Perino, as he is known to have very liberally accommodated them with his drawings and cartoons. The jealousy or ambition of Lazzaro, irritated by the success of some of his contemporaries,

prompted him to the commission of the most horrid crimes. He occasioned the death of Giacomo Bargone, a most promising artist, by poison; and he hired assassins to vilify the works of the ablest painters of the time, and to extol his own. It was in the midst of these cabals and atrocities that he was engaged, in conjunction with Andrea Semini and Luca Cambiaso, to paint, in the chapel de Nobili Centurioni, the Birth and Life of St. John the Baptist; and although, in this competition, he exerted his utmost powers, and produced one of his finest works, the preference was given to the performance of Cambiaso, whom the prince, in consequence, fixed on to execute the fresco paintings in the church of S. Matteo. This mortifying discomfiture so disgusted and enraged him, that he determined to abandon the art, and he actually became a mariner, and withdrew himself from painting for twenty years. He returned, however, to his profession, which he continued till he was in his eighty-fifth year. His last works were for the church of S. Caterina, and it is not surprising, that, at so advanced a period of life, they were weak, languid, and senile. He lived to the extraordinary age of 105, and died in 1606.

CALVI, GIULIO, called **IL CORONATO**. This painter was born at Cremona about the year 1570. He was a scholar of Gio. Batista Trotti, and according to Zaist, in his *Notizie istoriche de Pittori Cremonesi*, painted so much in the manner of his master, that his pictures might have been confounded with the inferior works of Trotti, had he not signed them with his name. He died young in 1596.

CALZA, ANTONIO. A painter of battles, born at Verona in 1653. He studied at Bologna under Carlo Cignani, but his genius leading him to paint animals and horses, and having met with some of the works of Bourgoignone, he resolved to visit Rome, for the purpose of studying under that master, by whose instruction he was greatly assisted. He returned to Bologna, where he painted battle-pieces and landscapes with great success, and had a number of scholars and imitators, his pictures being much in vogue.

CAMASSEI, ANDREA. This painter was born at Bevagna in 1601. He first studied under Domenichino at Rome, but afterwards attached himself to the school of Andrea Sacchi. His powers, as an historical painter, are evident in many of the public edifices at Rome. His conceptions are noble and elevated, his colouring is tender and harmonious, and his pencil is free and flowing. In the palazzo Rondinini, is his Battle of Constantine with Maxentius, and in the battisterio of the Lateran, the Triumph of Constantine; but he is still more to be admired in his Assumption of the Virgin in the Rotonda, and his Pietà at the Cappucini. He died in 1648, aged 47.

CAMBIASO, or CANGIAGIO, GIOVANNI. A Genoese painter, born in the valley of Polcevera, near Genoa, in 1495; he was a disciple of Antonio Semini, and a contemporary of Pierino del Vaga and Pordenone, and like them was one of the first reformers of the antique dry style that preceded them.

CAMBIASO, or CANGIAGIO, LUCA. This eminent painter was the son of the foregoing artist, born at Genoa in 1527, and received his instruction in the rudiments of art from his father. Born with the genius of a painter, he soon outstripped his instructor; and when he was fifteen, produced works that had the appearance of maturity; and sufficiently

indicated that he would prove one of the most distinguished painters of his country. Prompt and bold in his design, yet selected by Boschini as an example of correctness, his drawings are the admiration of the judicious, and notwithstanding their multiplicity, hold a high rank in the portfolios of the curious. He possessed a fecundity of invention that gave a novelty to every thing he produced, and he shows his powers in foreshortening, in the most daring variety. Far from shunning, he appears to have courted, and conquered, the most arduous difficulties of the art. He visited Florence and Rome, where he increased his natural conception of grandeur, by contemplating the works of Michael Angelo and Raffaele. In his first performances he appears to have been led away by the ardour and vivacity of his genius, and his early works have something of the extravagant and gigantesque. It was usual for him to paint, both in oil and in fresco, without having prepared either drawing or cartoon. In his better time, he checked this impetuosity, and it was in the middle of his life that he produced his most esteemed works. His picture of the Martyrdom of St. George, in the church dedicated to that Saint, is considered by some as his best performance, from the admirable expression in the head of the martyr, the ample and ingenious composition, and the judicious conduct of the chiar-oscuro; but others prefer his S. Benedetto, and his S. Giovanni Batista, at Rocchettini; and above all, his Rape of the Sabines, at the Palazzo Imperiali, at Terralba, near Genoa. Every thing pleases in this work, the sumptuous architecture, the beauty and spirit of the horses, the modest reluctance of the women, the impassioned ardour of the men, and the appropriate minor accessories with which he has accompanied and accomplished his subject, form an assemblage of perfection that has rarely been surpassed. It is said that Mengs, on seeing this picture, declared he had seen nothing out of Rome that approached so near to the beauty of the loggie of the Vatican. Philip II., apprised of his talents, invited him to Madrid in 1583, and employed him in the Escorial, where he painted the ceiling of the choir, representing the Assemblage of the Blessed, an immense composition, which is highly applauded by Lomazzo, but not equally estimated by Mengs, which will not be thought extraordinary by those who are acquainted with the *candid liberality* of the critic, and are aware of his ambition of being considered the *Raffaele* of Spain. Cambiaso died at the Escorial in 1585, aged 58.

CAMBIASO, or CANGIAGIO, ORAZIO. He was the son and scholar of the preceding painter, and when Luca was invited to Spain, he accompanied his father. After the death of Luca, Philip II. continued to employ him, and settled on him a liberal pension.

CAMERATA, GUISEPPE. A Venetian painter in miniature, and an engraver, born at Venice about the year 1724. He was the son of G. Camerata, a painter of some reputation, who had studied under Gregorio Lazzarini. He learnt the use of the graver from Giovanni Cattini, and in 1751 was invited to Dresden, to assist in engraving the plates for the gallery, where he was made principal engraver to the court. We have by him several plates, not only from the pictures in the Dresden Gallery, but from his own designs, among which are the following:

PORTRAITS.

Marco Foscarini, Doge of Venice.

Simone Contarini, Procurator of St. Mark.

Sebastiano Bombelli, *Pictor celeberrimus*.

SUBJECTS FROM THE DRESDEN GALLERY.

The Parable of the Talent; *after Dom^o, Feti.*
 The Parable of the Prodigal Son; *after the same.*
 David, with the Head of Goliah; *after the same.*
 The Holy Family; *after Giulio Cesare Procaccini.*
 St. Roch administering the Pestiferous; *after Camillo Procaccini.*
 St. Roch; *after Caracci.*
 The Assumption of the Virgin; *after the same.*
 The Adultress before Christ; *after B. Biscaino.*
 The Chastity of Joseph; *after S. Cantarini.*
 The Old and New Testament; *after A. Vaccari.*
 The Magdalen; *after Pompeo Battoni.*
 A half-length figure, with a beard; *after Dietricy.*
 Another half-length, the companion; *after the same.*
 The Magdalen; *after Vanderwerf.*

CAMILO, FRANCISCO. According to Palomino, this painter was the son of Domenico Camilo, a Florentine who had settled in Spain. He was a native of Madrid, and a scholar of Pedro de las Cuevas. He proved a reputable painter of history, particularly in his luring, which is sweet and tender. One of his most esteemed works is in the church of the Capuchins at Alcala de las Henares, representing St. Mary of Egypt before the Virgin, with a number of Saints and other figures, which Palomino says would alone establish his fame. Of nearly equal merit is his San Carlos Borromeo, in the Padres Minores at Salamanca, and his Descent from the Cross, in San Justo. But his most celebrated performance is his Nuestra Sennora de Belen, in the church of San Juan de Dios, at Madrid, which Palomino emphatically says, is *without limit in perfection*. He died in 1671, in the prime of life.

CAMPAGNOLA, GIULIO. A painter and engraver, born at Padua, and flourished about the year 1500. He excelled in miniature, and also painted a few pictures in oil, that approached some steps towards the modern style. We have the following plates engraved by this artist:

Ganymede taken up to Heaven, by the Eagle of Jupiter.

This plate is engraved in the manner of *Marc Antonio*, and though he has not been unsuccessful in point of execution, he is very inferior in the drawing: inscribed *Julius Campagnola Antenoreus, fec.*

St. John the Baptist holding a Cup; also with his name.

It is deserving of remark, that this print is engraved in a peculiar manner, for the time. The background is expressed by dots, apparently executed with the dry point, and the outline of the figure is put in with a deeply engraved stroke, finished within with dots. The execution of this plate affords a reasonable presumption, that this style of engraving, which has been generally considered of modern date, is of some antiquity.

CAMPAGNOLA, DOMENICO. He was the son of the preceding artist, and flourished about the year 1543. Bred in the school of Titian, Domenico soon attained a proficiency that even roused the jealousy of his master. His fresco paintings in the Scuola del

Santo, lose little of their merit by a comparison with the works of his admirable instructor, and in his oil pictures in that of the S. M. del Parto, he wrestles with him more equally. In the compartments of the ceiling, in which he has represented the Evangelists and other Saints, he appears (says Lanzi) to have aspired to a grandeur above Titian, and to have marked the naked with a more daring and unrestrained outline. Ridolfi speaks highly of his merit as a painter of landscapes which he says are in the fine style of Titian, and little inferior to those of that master. Domenico Campagnola holds an eminent rank as an engraver, and his etchings, and wooden cuts, are executed in a style that shows the hand of a great master; the major part of them are after his own designs. He sometimes marked his plates D. C., and sometimes ^{DO.}_{CAP.}

THE FOLLOWING ARE HIS ETCHINGS.

The Adoration of the Magi.

Render unto Cæsar, &c. half length figures.

The rich Man and Lazarus; in three sheets.

Christ curing the Sick.

The Descent of the Holy Ghost. 1515.

The Holy Family; marked with his name, but *after Titian*.

The Martyrdom of a Female Saint before an Emperor.

The Arts and Sciences taking Flight at the Approach of War.

A Landscape, with a Waggon and two Oxen.

Another Landscape, with Jupiter and Calisto; *after Titian*.

A Bacchanalian subject.

Venus; marked D. O. CAMP. 1517.

WOODEN CUTS.

The Virgin suckling the infant Jesus, with other Saints.

Three Children near a Pedestal, with a Dog gnawing a Bone.

A Landscape, with St. Jerome.

Another Landscape, with a Soldier, his Wife, and Children.

The Murder of the Innocents; *after Titian*.

Pharaoh and his Host, overwhelmed in the Red Sea; in twelve blocks; *after Titian*. He has marked this print *Domenico dalle Grecche*, 1549.

CAMPALASTRO, LODOVICO. A painter of Ferrara, in which city there are several of his works. In the church of S. Crispino, the Nativity, the Repose in Egypt, and the Adoration of the Magi; and in S. Lorenzo, St. Francis of Assisi.

CAMPANA, TOMMASO. This painter was a native of Bologna, and, according to Masina, a scholar of Guido. That he did not disgrace his instructor is evident, from his two pictures in the cloyster of St. Michel in Bosco, at Bologna, representing subjects from the life of St. Cecilia.

CAMPANA, PIETRO. A modern Italian engraver, born at Soria in 1727. He learned the use of the graver from Rocco Pozzi, and lived the greater part of his life at Rome and Venice. We have the following prints by him:

St. Francis of Paola; *after Seb. Conca*.

St. Peter delivered from Prison; *after Mat. Preti*.

Portrait of P. da Cortona; from the picture in the *Florentine Gallery*.

Portrait of Bernardino Barbatelli, called Poccetti.

CAMPANELLA, ANGELO. A modern Italian engraver, born at Rome about the year 1748. He engraved the statues of the twelve Apostles which are in the church of St. John, of Lateran; and some of the plates for Gavin Hamilton's *Schola Italica*, one of which was the Presentation in the Temple; after *Fra. Bartolemeo*.

CAMPANNA, PEDRO. This painter was born at Brussels in 1503, but went to Italy when he was very young. He has been generally accounted among the disciples of Raffaele; but that could hardly have been the case, as Raffaele died in 1520, when Campanna was only seventeen years of age. He, however, certainly attached himself to the Roman school; and if he had not the advantage of being instructed by Raffaele, he at least formed his style from an attentive study of his works. In the year 1530, he resided at Bologna, and on the occasion of Charles V. visiting that city, he was of sufficient celebrity to be selected to paint the triumphal arch under which the Emperor passed. He was invited by that monarch to visit Spain, where he resided many years, and distinguished himself by several important performances. His principal works are at Seville, in the cathedral of which city is his celebrated picture of the Purification, and another of the Nativity. In the church of San Lorenzo is his Descent from the Cross. Campanna acquired in Spain both riches and fame, and died at Brussels in 1570, aged 67.

CAMPHUYSEN, THEODORE RAPHAEL. A Dutch painter, born at Gorcum in 1586. He was a scholar of Dietric Govertze. He painted small landscapes, with ruins, and views of the Rhine, with boats and small figures, neatly drawn, and spiritedly touched. He frequently represented these subjects by moonlight, with a pleasing and natural effect.

CAMPI, GALEAZZO. This painter was born at Cremona in 1475, and is stated by Vasari to have been a disciple of Boccaccio Boccacino. This is however very reasonably doubted by Lanzi, on the ground that his pictures, which remain in the churches at Cremona, are in a very different style, and even more dry and gothic than those of Boccacino, as is evident in his picture in S. Sebastiano, of the Virgin and Infant, with S. Rocco, which bears the date of 1518, when he must have reached his best time, where he appears to have been a feeble follower of the style of Perugino, possessing a tolerably good colour, but weak in chiar-oscuro, meagre in design, and insipid in expression. His best work seems to have been his own portrait, which is in the gallery at Florence.

CAMPI, GIULIO. This reputable painter was the son of Galeazzo Campi, born at Cremona in 1500. Giulio, like Lodovico Caracci, may be regarded as the founder of the most celebrated school of his country. His father, not considering himself competent to cultivate, by his own instruction, the marked genius that he discovered in his son, sent him to Mantua, to be educated under Giulio Romano. In that school he studied with great application, and his advancement was commensurate with his assiduity. A great style of architecture, grandeur of conception, energy of character, and a commanding facility, were the acquirements with which Campi left the school of Giulio Romano, to study at Rome the works of Raffaele, and the beauties of antiquity. Nor was he inattentive to the blandishments of colouring, which he studied in the works of Pordenone and Titian. Milan, Cremona, and Mantua, possess his most considerable

works. The church of S. Margherita, at Cremona, is almost entirely ornamented with his pictures. The dome of S. Girolamo, at Mantua, the Descent from the Cross, in S. Gismondo at Cremona, give ample testimony of the vigorous powers of this distinguished painter. He died in 1572, aged 72.

CAMPI, ANTONIO CAVALIERE. He was the younger brother of Giulio, a native of Cremona, and flourished about the year 1586. He was instructed by his brother, and distinguished himself both as a painter and an architect, but excelled particularly in the latter. He executed several works, both in oil and in fresco, at Cremona and Milan. His best pictures are St. Paul resuscitating Eutychus, which is engraved by *Agostino Caracci*, and the Nativity, in the church of S. Paolo, at Milan. He was less successful in his fresco paintings, in which he vainly attempted to follow the great style of Coreggio. He was undoubtedly a man of genius, spirited and resolute, but he wanted judgment and discretion.

CAMPI, VINCENZIO. He was the third son of Galeazzo Campi, and was brought up in the school of his brother Giulio. His chief merit was in painting portraits and still-life, although he attempted some historical subjects, in which he was very inferior to his brothers. He died in 1591.

CAMPI, BERNARDINO. This painter was of the same family as the three preceding artists, born at Cremona in 1522. He was intended for the profession of a goldsmith, but on seeing the copies of two of the tapestries, designed by Raffaello, which had been copied by Giulio, he determined to change his pursuit, and to study painting under his relative. He remained with Giulio some time, but afterwards went to Mantua, where he frequented the school of Ippolito Costa. When he was nineteen years of age, he commenced professor, and it was not long before he displayed the superiority of his genius. During his studies under Costa, at Mantua, he was not inattentive to the works of Giulio Romano, in that city, in which he discovered all that could inspire the mind of a student with the sublimity of conception, and dispose it to receive the grandest impressions. The beauty and simplicity of Raffaello had made him embrace every opportunity of studying from the drawings and prints after that master. One of his protectors conducted him to Parma and Modena, that he might become acquainted with the style of Coreggio; and on his return to Cremona, he proved how much he had profited by it, in his great work in the cupola of S. Gismondi. Compared with Giulio Campi, Bernardino will be found less bold, but more correct; not so grand, but possessed in a more refined degree of ideal beauty, and of that sensibility of expression which reaches the heart. St. Gismondi, at Cremona, is the theatre of his triumph. Nothing can be imagined more simple, and more conformable to the finest taste in the best era of the art, than his St. Cecilia with St. Caterina, and a Choir of Angels. But, above all, he has distinguished himself by his prodigious work in the cupola of that church, in which he has represented an assemblage of all the blessed, of the Old and New Testament, each with appropriate symbols, a composition with which his biographer Lamo does not hesitate to assert, few productions in Italy will bear a comparison, for abundance of invention, grandeur of style, variety of character, and the admirable harmony that reigns through the whole. This immense work is of stupendous dimensions, and though the figures are seven braccia high, such is his judicious management of the point of view,

that they only appear of the size of nature. He completed this great work in the surprising short space of seven months. He died about the year 1592.

CAMPIDOGLIO. See ANGELO.

CAMPIGLIA, GIO. DOMENICO. An Italian painter and engraver, born at Lucca in 1692. He studied at Florence, under Tommaso Redi and Lorenzo del Moro; and at Bologna attended the school of Gioseffo dal Sole. He painted some historical subjects at Florence, and several portraits, among which was his own, which is placed in the gallery. He particularly excelled in drawing after the antique marbles, and was much employed at Rome and Florence in making drawings for the engravers. He etched himself several plates, and among others the following portraits of artists:

Giovanni Domenico Campiglia.
Giovanni Lorenzo Bernini.
Giulio Romano.
Salvatore Rosa.
Leonardo da Vinci.
Giovanni Antonio Razzi.

CAMPINO, GIOVANNI. He was a native of Camerino, about the year 1590. This painter is a remarkable, if not a solitary instance, of an Italian migrating from his country to study the art of painting. Sandrart, however, assures us, that he went to Antwerp, and placed himself as a student under Abraham Janssens, a contemporary of Rubens, with whom he remained some years, and returning to Italy settled at Rome, where he attached himself to the works of Caravaggio, whose manner resembled, in many respects, that of his Flemish instructor. He painted some pictures at Rome with sufficient success to procure him an invitation to the court of Spain, where he was employed, according to Sandrart, by the King.

CAMPION, CHARLES and TERSAN DE. Two French amateurs, brothers, by whom we have several plates, some of which are executed with the graver, and some etched. They lived at Paris about the year 1770.

PORTRAITS.

Alexis Claude Clairault; *after Cochin*; C. P. C. de Tersan.
Aignau Thomas Desficches; *after the same*; *Campion*.
S. Francis Morand; C. P. *Campion Tersan, f.*
Francis Regny; *Campion*.
Prince Louis de Rohan; *Campion, sc.*
Nicholas de Verri; *Campion de Tersan*.
Cardinal Commandon; C. C.
M. St. Amatrante; C. C.
A Storm; C. C., *fecit.* 1769.
Abraham and Isaac; *after Rembrandt*.
Job and his Wife; *after the same*.
The Dead Christ, with the Virgin and Angels.
Two small Landscapes; oval.
Five small Landscapes; circular.

CANAL, ANTONIO, called CANALETTI. This celebrated painter of perspective views was born at Venice in 1697. He was the son of a scene painter, and was himself employed for some years in painting decorations for the theatre, an occupation, which from necessary dispatch, and variety of contrivance, secured to him great readiness of hand and promptness of invention. Aspiring to a higher walk in the art, he visited Rome, and passed some time in designing the grand remains of antiquity in that metropolis and its vicinity. He returned to Venice, where the interior views of that city furnished him with the most picturesque and interesting subjects for his works, which he treated with an intelligence of perspective, and a conduct of aerial tint, that approach to illusion. Such was his extraordinary facility, that the number of his pictures is immense, and yet they have the appearance of being carefully finished. There is scarce a collection without its pair of Canaletti. It ought, however, to be observed, that he had several scholars who painted similar subjects so neatly, that they have been sometimes mistaken for his works, particularly F. Guardi. But the intelligent observer will not find it difficult to distinguish the genuine works of Canaletti by a superior lineal precision, and a peculiarly brilliant effect of light. He died in 1768, aged 61.

CANAL, BERNARDO. He was the nephew of the preceding artist, born at Venice about the year 1724. After receiving the instruction of his uncle, he visited Rome, where he painted some pictures in the style of Canaletti. He afterwards went to Germany, where he conceitedly assumed the title of Count Bellotti, by which name, according to Mr. Heineken, he is best known in that country, where his works, as a painter of perspective, and architectural views, are much admired, particularly at Dresden, where he passed great part of his life. He has etched several plates of views of that city and the neighbourhood, which are executed with neatness and spirit, and produce a good effect. He died at Warsaw in 1780, aged about 56.

CANALE, GUISEPPE. A modern Italian designer and engraver, born at Rome in 1728. He was instructed in engraving by Jacob Frey, and also frequented the school of the Cavaliere Benefiale. In 1751, he was invited to Dresden, to assist in making the drawings, and engraving the plates of a part of the pictures in the gallery; he was appointed engraver to the court. We have by him the following prints:

PORTRAITS.

Maria Mattia Perini; *after M. Benefiale.*
 Maria Antonia Walburgis, Dowager Electress of Saxony.
 Archbishop Bonaventura Barberini.
 Maria Josephina, Queen of Poland.
 Prince Xavier, of Saxony.
 The sepulchral Monument of Cardinal Spinola.

VARIOUS SUBJECTS.

The Philosopher; *after Spagnoletta.*
 The Glory; *after Domenichino.*
 A Sibyl; *after Angelica Kauffman.*
 Paris and Oenone; *after Vanloo.*
 Adam and Eve driven from Paradise; *after Albano.*
 Christ and St. John; *after Vanderwerf.*
 Christ appearing to St. Thomas; *after Mat. Preti*; this plate was finished by *Beauvarlet.*
 A Turkish Woman; *after Dietricy.*
 Spring; *after the same.*

CANALETTI. See CANAL.

CANDIDO. See WIT.

CANE, CARLO. This painter was born at Gallarate, a small town in the Milanese, in 1618, and was first instructed by Melchiorre Gillardini, but he afterwards studied under the Cavaliere Morazzone. He imitated the works of the latter with success, and became a painter of history of some note, particularly in fresco. His best works are his S. Ambrogio, and his S. Ugo, painted in fresco in the Certosa, at Padua. He also painted landscapes and animals, which he touched with great spirit. He died at Milan in 1688, aged 70.

CANINI, GIOVANNI AGNOLO. He was born at Rome in 1617, and was a scholar of Domenichino, but afterwards frequented the school of Barbalunga. He painted history with no inconsiderable reputation, and was received into the academy at Rome, in 1650. In the church of S. Martino a monti, at Rome, are his two pictures of the Martyrdom of Stefano and St. Bartolomeo. He was also employed by the Queen of Sweden in some considerable works. He died in 1666, aged 49.

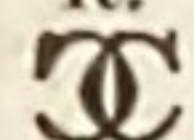
CANO, ALONSO. This celebrated Spanish artist has been called, with some propriety, the Michael Angelo of Spain. He distinguished himself as a painter, a sculptor, and an architect, in all of which branches he excelled, and it is not easy to determine in which he was most conspicuous. According to Palomino, he was born at Grenada in 1600, the son of Miguel Cano, an eminent architect, who brought him up to his own profession; but the genius of Alonso was not to be confined to the limit his father had prescribed to him. He applied himself to the arduous art of sculpture, in which he made a surprising progress in a little time. He afterwards visited Seville, and placed himself under Francisco Pacheco, a painter in some celebrity, with whom he remained eight months; and afterwards studied under Juan del Castillo, then considered one of the greatest painters in Spain. He executed many works for the public places at Seville that excited astonishment, as the productions of a young artist of little more than twenty years of age. He was so noble-minded, and conceived so elevated an idea of his art, that he would receive no remuneration for his early works, declaring that he then considered himself unfinished and deficient, that he worked for practice and improvement, and could not in conscience receive any recompense for such unworthy objects. At a more advanced period of his life, he produced many admirable compositions. In the church of Santa Maria at Madrid, is a celebrated picture by him, representing a subject from the life of S. Isidoro; a Saint Francis, in Santiago; and in San Miguel two pictures of S. Caterina and San Joseph. Many other excellent works by this painter are to be seen in the Imperial college, and other public situations in Madrid, which sufficiently establish his fame, as one of the greatest painters of his country. The numerous monuments of his ability as a sculptor and an architect, are not noticed, as beyond the limit of this publication. He died at Madrid in 1676, aged 76.

CANOT, PETER CHARLES. A French engraver, born in 1710. He came to England in 1740, where he resided the remainder of his life. He engraved a great number of plates of landscapes, marines, and other subjects, many of which have great merit. Some of

his best prints are those he engraved after the marines and sea engagements, painted by Mr. Paton; besides which, the following are his most esteemed plates:

- A slight Breeze; *after Backhuysen.*
- A fresh Breeze; *after W. Vandevelde.*
- A Calm; *after the same.*
- A Storm; *after the same.*
- Returning from Market; *after Berghem.*
- The Farm-yard; *after P. de Laer.*
- The Amorous Toper; *after D. Teniers.*
- The Dutch Smokers; *after the same.*
- The Dutch Cottage; *after Pillement.*
- Autumn; *after the same.*
- Winter; *after the same.*
- A Dutch Merry-making; *after Ostade.*
- Pyramus and Thisbe; *after L. Bramer.*
- The Tempest; *after S. de Vlieghe.*
- An Italian Landscape; *after Gaspar Poussin.*
- A Landscape; *after Claude Lorraine.*
- Sunrise, a marine; *after the same.*
- Two pastoral subjects; *after Rosa da Tivoli.*
- Two views of Westminster-Bridge and London-Bridge; *after Scott.*
- Seven of Fox Huntings; *after Wootton.*

CANTAGALLINA, REMIGIO. An Italian designer and engraver, born at Florence in 1582. He frequented for some time the school of the Caracci, though he does not appear to have distinguished himself as a painter. He was instructed in engraving by Giulio Parigii. His pen drawings possess great merit, and are highly esteemed. We have a number of plates by him of landscapes, theatrical decorations, and triumphal entries. This artist has the credit of having been the instructor of Callot and Stefano della Bella.

The following are his principal prints. His mark is ^{R.} 

- The immaculate Conception; *after Callot.*
- A set of four landscapes; dated 1609.
- A set of six landscapes.
- A set of twelve landscapes; octagon; marked with his cipher.
- A set of six landscapes; with his cipher; dated 1624.
- A set of plates of the Scenes of an Opera; *after the designs of Giulio Parigii.*
- A set of plates, called the Palazzo della Fame; dated 1608.

CANTARINI, SIMONE, called SIMONE DA PESARO. This eminent painter and engraver was born at Pesaro in 1612. He was instructed in design by Gio. Giacomo Pandolfi, and afterwards studied under Claudio Ridolfi. But the works of Guido Reni were at that time so much the objects of admiration, that, although he had gained already no little celebrity by his picture of S. Pietro, painted for a chapel at Fano, near that where was placed Guido's picture of Christ giving the Keys to St. Peter, he resolved to become a student in the school of Guido, where he remained until his insolence and malevolence, not only to his instructor, but to Domenichino and Albano, obliged him to quit the school of Guido and Bologna, and to shelter himself in Rome, where he employed some time in studying the works of Raffaello. On his return to Bologna, not

finding a residence there agreeable to him, he went to Mantua, where he was taken into the service of the Duke, and was employed to paint his portrait. But whether he had not been accustomed to that department of art, or from some other cause, he was entirely unsuccessful. This disappointment preying on a disposition naturally morose and irritable, is supposed to have occasioned his death in 1648, at the age of 36. Baldinucci considers Cantarini as another Guido; but although his merit is undoubted, and though he is allowed to have approached nearer to him than any other of his imitators, he has little claim to originality; and all we admire in his best works, many of which possess great beauty, he is evidently indebted for to his great model. As an engraver, the etchings of Cantarini are in very high estimation. They are very masterly and spirited; but in them his imitation of the etchings of Guido, is even more apparent than in his paintings, and it would not be easy to distinguish them, if the plates by Guido did not show a superior marking of the figure, particularly in the extremities. The following are his principal prints:

Adam and Eve eating the forbidden Fruit.

The Repose in Egypt; falsely marked *G. Renus, in. & fec.*

Another Repose in Egypt, with the Head of the Virgin in profile, with St. Joseph sitting near her.

Another Repose in Egypt, with the Head of the Virgin in front, with St. Joseph in the distance; very fine.

The Holy Family, with St. John.

Another Holy Family, with St. John and three Angels; marked *S. C. da Pesare, fec.*

The Virgin Mary, with a Glory, and the infant Jesus; marked *S. C. da Pesare, fec.*

The Virgin, with the infant Jesus holding a Bird by a String.

The Virgin sitting in the Clouds, with the infant Jesus.

The Virgin, with a Glory, crowned by two Angels.

Christ bearing his Cross, with Joseph of Arimethea.

St. John the Baptist in the Wilderness, holding his Cross, and a Cup.

St. John in the Wilderness, sitting on a Stone.

St. Sebastian, with an Angel presenting the Palm of Martyrdom.

The great St. Anthony of Padua kneeling before the infant Jesus.

The little St. Anthony of Padua.

St. Benedict curing a Demoniac; *after Lod. Caracci.*

The Guardian Angel leading a Child.

Jupiter, Neptune, and Pluto, doing homage to Cardinal Borghese; fine; it was for some time believed to be by *Guido*.

The Rape of Europa; fine, and scarce.

Mercury and Argus; fine, and scarce.

Mars, Venus, and Cupid; *after Paolo Veronese.*

Venus and Adonis.

Fortune, represented by a Female, with her Foot on a Globe; *after Guido Reni*; marked *G. Renus. in. & fec.*

CANTI, GIOVANNI. This painter was a native of Parma, and flourished about the year 1700. According to Lanzi, he principally resided at Mantua, where his battle-pieces and landscapes were sought after for the private collections. He also attempted historical subjects, but never went beyond mediocrity, and seemed to expect to make up for every other requisite by promptness, and facility of execution. He died in 1716.

CANTOFOLI, GINEVRA. This lady artist was a native of Bologna, and, according to Malvasia, was instructed by Elisabetta Sirani. She painted history with some reputation. In the church of S. Procolo, at Bologna, is a picture by her of the Last Supper; in La Morte, S. Apollonia; and in S. Giacomo Maggiore, is her best performance of S. Tommaso di Villanuova.

CANUTI, DOMENICO MARIA. "Among the disciples of Guido (says Lanzi), few have attained more reputation than Dom. Maria Canuti." He was born at Bologna in 1620, and after studying under Guido until he was able to fly on his own wings, he was employed in several works for the public edifices at Rome, Padua, and Bologna. In the church of the P. P. Olivetani, is an extraordinary picture by him of the Descent from the Cross, represented by moonlight, called the *Notte del Canuti*. In S. Bernardino is a fine picture of the Virgin, with S. Marta, and S. Antonio of Padua; and in the sacristy is the Madonna and Bambino, in the Clouds, with a Glory of Angels, of which he has left an etching. In the Palazzo Pepoli, at Bologna, are two saloons entirely painted by Canuti, which are deservedly admired. This painter etched several plates in the manner of Guido, but in a neater and more finished style, though less spirited in the execution. We have by him:

The Portrait of Lodovico Caracci; *Canutus, sc.*

Ditto, Agostino Caracci; *same mark.*

Ditto, Annibale Caracci; *the same.*

The Virgin in the Clouds, with Christ standing by her.

St. Roch, as well as the preceding; *after his own design.*

St. Francis praying; *after Guido—Dom. Ma. Canuti, fec.*

CAPELLANI, ANTONIO. A modern Italian engraver, born at Venice about 1730. He was a pupil of Wagner, and engraved several plates both at Venice and Rome. The greater part of the portraits for the new edition of Vasari, published by Bottari at Rome, in 1760, are by this artist. He also engraved several plates for the *Scuola Italicae Picturæ*, under the direction of Gavin Hamilton. The following are his principal prints:

The Portrait of Michele Angelo Buonaroti.

The Drawing School; *after Dom. Maiotto.*

Diana and Endymion; *after the same.*

Apollo and Daphne; *after the same.*

The Creation of Eve; from the Sistine chapel; *after M. Angelo.*

Adam and Eve driven from Paradise; *the same.*

The Marriage of St. Catherine; *after Coreggio.*

The Repose in Egypt; *after Baroccio. 1772.*

View of the Portico of the Villa Albani; *after Panini.*

CAPITELLI, BERNARDINO. An Italian painter and engraver, born at Siena about the year 1617. He was first a scholar of Alessandro Casolani, and afterwards was instructed by Rutilio Manetti. His works as a painter are little known, but we have several plates by him, which are etched, and some of them finished with the graver in a dark tasteless style; among which the following are the principal:

The Portrait of Alessandro Casolani; *B. Capitelli, fec.*

S. Anthony of Padua, and his Miracles; *B. Capitelli, fec.* 1637.

The Marriage of St. Catherine; *after Coreggio.*

The Repose in Egypt, the Virgin giving drink to the infant Jesus; *after Rutilio Manetti.*

Ceres drinking in the Cottage of the old Woman. The same subject which *Count Goudt* engraved *after Elshiemer.*

A set of twelve plates of the Life of St. Bernard of Siena, with the title; *Bernardus Capitellius Senensis.*

A set of friezes and bassi relievi, among which is the Aldobrandine Marriage from an antique painting.

CAPODORO. See PAGAGNINI.

CAPOLONGO, ANTONIO. A Neapolitan painter, who flourished about the year 1480. He was a scholar of Giovanni Bernardo della Lama; and, according to Dominici, painted the principal altar-piece in the church of S. Diego at Naples, representing the Immaculate Conception, with S. Francesco d'Assisi and S. Antonio da Padua, which is highly spoken of by that author. In the church of S. Niccolo, is the Virgin and Infant, with a Glory of Angels and several Saints.

CAPPELLI, GIOVANNI ANTONIO. This painter was born at Brescia in 1664. He was first instructed by Pompeo Ghiti; he afterwards visited Bologna, where he studied some time under Lorenzo Pasinelli, and finally went to Rome, where he frequented the school of Batista Gauli, called Baccici. He painted history, and his works in fresco were held in considerable estimation; they are chiefly in the public edifices at Brescia.

CAPPELLI, FRANCESCO. This painter was a native of Sassuolo, in the Modenese, and was educated in the school of Coreggio. According to Vidriani, he chiefly resided at Bologna, where however he has not left any work of notoriety in the public edifices, being chiefly employed for private collections. Lanzi mentions a picture by him in the church of S. Sebastiano in his native town, representing the Virgin Mary with several Saints, in which the impasto and relief were worthy of the hand of his great instructor.

CAPPELLINI, GABRIELE, called IL CALIGARINO. This painter was originally a shoemaker, from which circumstance he acquired the name of il Caligarino. He was a native of Ferrara, and is said to have been induced to attempt painting, and to become a scholar of Dosso Dossi, from being complimented by that artist on the elegant shape of his shoes. In the *Pitture e Scolture di Ferrara*, by Cesare Barotti, are mentioned some of his works, and he is there extolled for the boldness of his design and the sobriety of his colour. In the church of S. Francesco at Ferrara, is a picture by this master of St. Peter and St. James, and in S. Giovannino, the principal altar-piece is by him, representing the Virgin and Infant with several Saints.

CAPPELLINO, GIOVANNI DOMENICO. He was born at Genoa in 1580, and studied painting under Gio. Batista Paggi, of whose manner he was a successful imitator. His style is less noble than that of Paggi, but he possessed other qualities of the art that render his works interesting, as is evident in his death of St. Francis, in S. Nicolo at Genoa, and his S. Francesca Romana in S. Stefano. He died in 1651, aged 71.

CAPRIOLO, ALESSANDRO. An Italian engraver, of whom little is known. He worked chiefly for the booksellers, and his plates are executed with the graver in a formal stiff style. He engraved the portraits for a work, entitled, *Ritratti di cento Capitani illustri*.

CAPURRO, FRANCESCO. This painter was born at Genoa, and was a scholar of Domenico Fiasella. On leaving that master he went to Naples and Rome, where he attached himself to the works of Spagnoletto, whose strong and vigorous style was then admired. He was employed some time at the Court of Modena, and, according to Soprani, died at Genoa, in the prime of life, of a malignant fever.

CARACCI, LODOVICO. This distinguished painter, the principal founder of the school that bears the name of his family, was born at Bologna in 1555. He was placed in the school of Prospero Fontana, which was then in some repute. From the extraordinary powers to which he afterwards attained, it appears almost incredible that his first attempts should have been so feeble and unpromising, that his instructor advised him to renounce the art, and to adopt another profession. His apparent dulness, and the difficulty with which he seemed to operate, occasioned his fellow students to confer on him, in their mockery, the nick-name of the Ox. It was soon after evident that this tardiness did not however proceed from a deficiency of genius, but was the effect of a profound reflection. He considered promptness and vivacity, as the rock on which so many of his contemporaries had split, and he was convinced that in an art, where so much depends on the mind, an attentive and serious application is infinitely more advantageous, than a premature and dangerous mechanical facility. He consulted nature in every thing, and by a constant study of her beauties, he insensibly acquired that correctness and simplicity which so peculiarly distinguish his style. Having derived all the improvement he could from the works of art in Bologna, where it had at that time fallen into some degree of decadence; he visited Venice, where he attached himself to the study of the works of Titian and Tintoretto. At Florence, he copied the works of Andrea del Sarto, and at Parma made his principal studies from the grand productions of Coreggio. On his return to Bologna, he was desirous of retrieving the art from the degradation into which it had fallen, almost throughout Italy; from the depraved and impoverished style that had been practised in the schools of Sabbatini at Rome, of Pasignani at Florence, of Procaccini at Milan, and of Fontana and Passerotti at Bologna. The prevailing system of those masters was as notorious for its negligent facility, as it was removed from the truth and simplicity of nature; and it was by the powers and energy of Lodovico, assisted by his relatives Agostino and Annibale, that the art was rescued from a state of languor and debility, which threatened its entire annihilation; and placed on the proud and transcendant elevation to which they raised it. This innovation and reform, was not however effected without considerable opposition and difficulty. All the painters of Bologna formed a league against the new style of the Caracci. Their works were criticized with unmerited severity, and they were accused of being as deficient in accuracy as in elegance. At length the extraordinary merit of their productions triumphed over cabal, and they succeeded in establishing that celebrated academy, in which the talents of Albano, Guido, and Domenichino, and their other able disciples, were afterwards accomplished. In this great school, Lodovico may be truly called the *fons ingeniorum*. The style of this great painter has been considered by some of the best judges in the art, as that which approaches nearest to perfection.

“ His breadth of light and shadow”, says Sir Joshua Reynolds, “ the simplicity of his colouring, and the solemn effect of that twilight that seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian”. The principal works of Lodovico are at Bologna, among the most important of which are his fresco paintings in the palazzi Magnani and Zampieri, in which he was assisted by Agostino and Annibale. In the cloister of S. Michele in Bosco, he painted, with the assistance of his scholars, thirty-seven pictures of the lives of S. Benedetto and S. Cecilia, and a fine fresco of the Last Supper. In S. Martino Maggiore is his celebrated picture of S. Girolamo, and his more famous Limbo or Purgatory, which is considered as one of the greatest examples of the sublime. In S. Domenico, is his picture of S. Domenico and S. Francesco, in the simplest and grandest style of the art, with an almost imperceptible effort of light and shadow, yet of sufficient and surprising relief, and an indescribable sanctity in the expression of his heads; forming a whole, that Malvasia styles *una Grandezza che mai piu*. His Carità in the ceiling is painted in a style so tender, graceful, and lovely, that it may be cited as a model of beautiful expression. Contrasted with this, are his two pictures in the Certosa, of Christ crowned with Thorns, and the Flagellation; exhibiting powers more male and vigorous, capable of expressing the awful and terrific. In the same church was his most esteemed work in oil, representing St. John preaching, now in the gallery in the Louvre. By Lodovico Caracci we have a few engravings from his own designs, they are first etched in a free and masterly style, and finished with the graver. He generally marked his plates with the initials L. C. or LO. C. We have by him the following:

Samson overcoming the Lion; *L. C. G.*

The Virgin and infant Jesus, with four Angels; half-length.

The Virgin suckling the infant Jesus, half-length; *Lod. Car., inv. f.*

The Holy Family, where the Virgin is washing Linen; *L. C., f.*

Another Holy Family, 1604; *Lodovico Caracci, fec.*

Another Holy Family under an Arch.

The Frontispiece to the Poems of *Cesare Rimaldi*.

A Thesis, with the Arms of Bonfigliovoli, with Mercury and Hercules.

This great artist died in 1619, aged 64.

CARACCI, AGOSTINO. Agostino was the cousin of Lodovico Caracci, and the elder brother of Annibale, born at Bologna in 1558. He was intended by his father for the business of a goldsmith, a profession then nearly connected with the art of engraving, and at the age of fourteen he had engraved some plates in the style of Cornelius Cort, when Lodovico persuaded him to study painting. He became a scholar of Prospero Fontana, and he afterwards studied under Bartolomeo Passerotti. Agostino not only discovered a happy disposition for the art of painting, but distinguished himself by his study of the sciences, and of poetry. These acquirements were of infinite advantage in many of the great works which were afterwards produced by the united powers of the Caracci. On leaving the school of Passerotti, Agostino, together with his brother Annibale, passed some time at Parma, where they studied with attention the works of Coreggio and Parmegiano. He afterwards went to Venice, where he had an opportunity of perfecting himself in engraving under Cornelius de Cort, by whose instruction he became one of the most distinguished engravers of his country. Excellent as a designer,

he frequently corrected the defects in the drawing of the pictures he engraved, for which he sometimes received the thanks, but more usually the reproaches of the painter. On his return to Bologna, emulated by the reputation Annibale had already acquired, he devoted himself to painting with indefatigable assiduity, and assisted by the instruction of Lodovico, his advancement was such that he was engaged in all the considerable works in which they were then employed in the palazzi Magnani and Zampieri. It was at this time that he painted his celebrated picture of the Communion of St. Jerome, for the Certosa at Bologna; now placed among the other robberies in the gallery of the Louvre. Annibale being soon after engaged to visit Rome, to paint the Farnese Gallery, he was accompanied by Agostino, whose resources and poetical genius were of the most essential service in the composition of those fabulous subjects, to which the unlettered mind of Annibale would have been inadequate.

These aids were not sufficiently appreciated by Annibale, whose vivacious and turbulent disposition produced continual dissensions, and Agostino was obliged to abandon him, and to leave Rome. He went to Parma, where he was employed by the Duke to paint the great saloon of the Casino, the finishing of which he did not long survive. The principal works of Agostino are, his Communion of St. Jerome before mentioned; in S. Bartolomeo di Reno at Bologna, is his fine picture of the Nativity, with two laterals of the Adoration of the Magi, and the Circumcision; and in S. Salvatore, his admirable Assumption. At Rome, the pictures he painted in the Farnese Gallery, were the Triumph of Galatea, and Cephalus and Aurora.

As an engraver, Agostino Caracci is to be ranked among the most celebrated artists of Italy. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection, if he had paid more attention to the effect of the chiar-oscuro. They appear to have been executed entirely with the graver, in a bold free style, nearly resembling that of his instructor, Cornelius de Cort. The expression of his heads is admirable, and his extremities are marked with the greatest care. His plates are very numerous, they are generally marked with the initials A. C. or AUG. F. or *Agos. C.*, and sometimes with his name abbreviated. They are not difficult to be ascertained. The following are his principal prints:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Agostino Caracci.

Antonio Caracci, his father; very scarce.

A Medallion of the Emperor Augustus; *C. A.*

Bust of Cosmus I. with ornamental figures.

The Head of a Woman; fine,

Portrait of a Lady with a Collar of Pearls.

Giovanni Tommaso Costanzo.

Princess Christina of Lorraine.

Ulysses Aldrovandus.

Marc. Antonio Raimondi.

Titiano Vecelli. 1587.

Antonio Caracci, as St. Joseph.

Eve giving the Apple to Adam. 1581

The Virgin and infant Jesus.

The Virgin suckling the infant Jesus.

The Repose in Egypt.

The Virgin in the Clouds, giving the Scapulary to a Saint.

The Virgin seated on a step, with St. Joseph, the infant Jesus, St. John, and an Angel; scarce.

The Good Samaritan; proofs before the letter are very rare. The impressions with the name of *Bertelli*, are retouched.

The Crucifixion, with two Females, one representing Christianity, the other Judaism.

The Resurrection.

Le nome di Dio. The Pope and the Senate of Venice kneeling before the Virgin; *Luc. Bertelli formis*. 1582.

St. Francis d' Assisi receiving the Stigmata; *Agos. Car.* 1586.

The Cord of St. Francis; St. Francis distributing cords to a number of persons of different orders. 1586.

St. Jerome kneeling at the entrance of a cave.

There are impressions of this plate, which are very scarce, where it is three parts finished, and the rest slightly sketched with a single stroke. The plate was afterwards finished by his pupil Villamena.

Seventeen plates of free subjects, called in Italy le Lascivie dei Caracci.

Two other indecent subjects.

A Landscape with naked figures.

A Landscape with the same, and in the distance a Dance.

Cupid conquering Pan; *Omnia vincit amor*. 1599.

Perseus combating the Monster.

Frontispiece for the book, called *Cremona fidelissima*. This book, which is very scarce, contains thirty-five portraits, engraved by *Agostino*.

SUBJECTS AFTER VARIOUS MASTERS.

A Child blowing Bubbles; *after Goltius*; very scarce.

Jacob watering the Flocks of Rachel; *after D. Calvart*. 1581.

Judith; half-length; *after Lorenzo Sabbatini*.

The young Tobit conducted by the Angel; improperly marked *Raffaello d'Urbino*; it is after *Raffaello da Reggio*.

The Presentation in the Temple; *after Orazio Samacchini*.

The Virgin and infant Christ giving the Keys to St. Peter; *after the same*.

The Adoration of the Magi, 1579; *Balth. Peruzzi, pinx.*

The Virgin and Infant, with Magdalen, St. Jerome, and an Angel; *after Coreggio*. 1586.

The Adoration of the Magi; *after Marco del Moro*.

The Ecce Homo, with the Virgin and other figures; *after Coreggio*. 1587.

The mocking of Christ; *Vesp. Strada, pinx.*

The great Crucifixion; *after Tintoretto*; in three sheets.

The dead Christ, supported by an Angel; half-length; *after V. Strada*.

The Pietà; *after the sculpture of M. Angelo Buonaroti*.

The Nativity of the Virgin; *after And. del Sarto*.

The Virgin Mary crowned by the Trinity; *after A. Mostaert*.

The Holy Family; *after Fed. Baroccio*.

The Holy Family, with St John; *after Raffaello*.

The Holy Family, with St. Michael; *after L. Sabbatini*.

The Virgin with the Crescent, and the infant Jesus giving the Benediction; *after the same*.

The Holy Family, with St. Anthony and St. Catherine; *after Paolo Veronese*.

The Virgin taking under her protection two Monks; *after the same*.

The Marriage of St. Catherine; *after the same*.

The Martyrdom of St. Justina; *after the same*; in two sheets.

The Trinity; *after Titian*.

The Virgin and infant Jesus, with several Saints; *after Giulio Campi*.

St. Paul resuscitating Eutychus; *after Antonio Campi*.

The Holy Family reposing in a Landscape; *after B. Passeri*.

The Virgin; half-length; *after Giacomo Francia*.

St. Sebastian; *after Francesco Francia*.

The Virgin suckling the infant Jesus; *after Gio. Ligozzi*.

St. Jerome; half-length; *after Vanni*.

St. Jerome, with the Lion regarding the Virgin in the Clouds; *after Tintoretto*. 1598.

The Temptation of St. Anthony, 1582. As this print is without a name, it has been sometimes attributed to Cornelius Cort.

Mercury and the Graces; *after Tintoretto*.

Wisdom, accompanied by Peace, driving away the God of War; *after the same*.

Aeneas carrying his Father Anchises; *after Baroccio*.

Agostino Caracci died in 1602, aged 44.

CARACCI, ANNIBALE. This great artist was the younger brother of Agostino, and the cousin of Lodovico Caracci, born at Bologna in 1560. He had received from nature the genius of a painter, which was cultivated with the greatest care by Lodovico, under whose instruction his advancement was so rapid that it surprised his instructor. Endowed with more energy than Agostino, he appears to have sought the difficulties of the art, only for the glory of surmounting them, and animated by the fire of an enthusiastic imagination, he grasped at a grandeur which less vigorous stamina were incapable of reaching. Having made considerable proficiency, he was recommended by Lodovico to visit Parma, to study what had been his own favourite model, the works of Coreggio. It was by his admiration of the wonderful productions of that great master, and his long study of them, that he acquired the boldness of design, the admirable choice in the turn of his figures, the great and simple foldings of his drapery, and the daring variety of foreshortening, for which his works are so justly admired. He afterwards improved himself in colouring by the study of the works of Titian, Tintoretto, and Paolo Veronese. On his return to Bologna, he assisted Lodovico in his undertakings in the palaces of Magnani, Favi, and Zampieri. His fame soon after reached Rome, and he was invited by the Cardinal Farnese to ornament the gallery of his palace, in which he was assisted, as has been stated, by Agostino. The great powers he possessed previous to his visiting Rome, were now restrained, and corrected by a contemplation of the works of Raffaello, and the established beauties of antiquity; always retaining in his mind the grandioso of Coreggio, and supported in his energy by the great example of Michael Angelo.

The Farnese Gallery occupied Annibale eight years of the prime of his life, to which the abilities of Lodovico and Agostino also contributed. For this immense work, by which he ennobled the art, and immortalized his fame; a work, in which the learned Poussin (no mean authority) declared he had surpassed, in that style, not only himself, but every painter who preceded him; the generosity of his princely employer *liberally* remunerated him with five hundred crowns; almost as much as the wages of his valet de chambre. It is not to be denied, that the powers of Annibale would have developed themselves in this great work with more classic purity, and a more refined taste, if the ardent vivacity of his mind had been polished by a cultivated education. Averse to literary studies, and consequently ignorant of history, and the fable; he was obliged to have recourse to

the acquirements of others, and the natural result was, that he could not feel the poetry of his subject so sensibly, or correctly, as if it had emanated from his own mind. It is only in the works of the enlightened artist that we can expect to find united the sublime poet and the transcendent painter. Annibale was in complete possession of his art, when the subject did not go beyond the limit of his comprehension.

His excellence as a painter of landscape ought not to be unnoticed, in which he did not confine himself to the backgrounds of his historical subjects, but painted several in which the figures are only accessory, to which we have nothing in the art superior in grandeur of scenery, in the choice of forms, in aerial tints, and in spirited execution. The principal works of Annibale at Rome, are, the Farnese Gallery, and in the chapel of the palace, the Miracle of Cana. In S. Francesco da Ripa, is his fine picture of the dead Christ supported by the Virgin; and in the Madonna del Popolo, an admirable Assumption. At Bologna, in the church of the Madonna di Galiera, the Annunciation; in S. Francesco, the Assumption; and in Corpus Domini, a grand picture of the Resurrection. In the gallery at Dresden is an admirable picture by Annibale, formerly in the collection of the Duke of Modena, representing St. Roch distributing his wealth to the poor; an abundant and admirable composition of a group of paupers, of both sexes, exhibiting all the "variety of wretchedness," in infirmity, disease, and indigence; snatching with grateful, but eager anxiety, the charitable donations of the Saint, expressed with all the feeling and sentiment of which the art is capable. The most celebrated easel picture by Annibale, was in the Orleans Collection, now in the possession of the Earl of Carlisle. It represents our Saviour taken down from the Cross, extended in the lap of the Virgin, who is fainting, Mary Magdalen deploring the death of her divine master, whilst Mary of Cleophas, and another of the holy women, are succouring the mother of Christ. Of the beauties of this admirable production, any description that could here be attempted would be quite ineffectual; it must be seen to be felt. The awful manner in which this solemn subject is represented, fills the mind of the beholder with the most affecting emotions. It has been very finely engraved by Roulet.

Annibale Caracci died in 1609, aged 49.

By the hand of this great artist we have about twenty plates, partly etched, and finished with the graver, in which the great master is strongly marked. They are,

The Virgin suckling the infant Jesus; oval.

The Virgin supporting the Head of the infant Jesus sleeping.

The Virgin and Child, with St. John presenting a Bird.

The Virgin seated, with the Infant standing.

The Adoration of the Shepherds.

The Virgin of the Porringer, where she gives drink to St. John. 1606.

A dead Christ in the lap of the Virgin, called the Christ of the Caprarole. 1597.

Christ crowned with Thorns; *A. C., inv. et fec.* 1606.

St. Jerome with Spectacles; half-length.

St. Francis with a Crucifix and a Skull.

St Francis kneeling at the foot of a Rock.

St. Petronius kneeling.

Apollo playing on the Lyre, with Pan.

An old Man, with two other figures.

Venus sleeping, with Cupid and a Satyr.

Venus sleeping, contemplated by a Satyr, menaced by Cupid.

Silenus, a Faun, and a Satyr, called the Cup of Annibale.

The Triumph of Bacchus, a Salver to the Cup; both very scarce.

Acis and Galatea, with a Satyr.

Susanna and the Elders; very scarce.

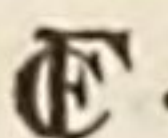
CARACCI, FRANCESCO. He was the younger brother of Agostino and Annibale, born at Bologna in 1595, and was brought up under Lodovico Caracci. Proud of his technical connections and education, he audaciously attempted to oppose the academic celebrity of Lodovico, to whom he was indebted for every thing he knew, by setting up a rival establishment, and had the insolence to have written over his door, *This is the true school of the Caracci*. Not meeting with the success he expected, he left Bologna, and went to Rome, where he died, at the age of 27, in 1622. His works at Bologna, are, the Death of the Virgin, with the Apostles, in S. Maria Maggiore, in which Lanzi says he was assisted by Lodovico; and St. Roch and the Angel, in the church of S. Rocco. We have a few plates from the point of this artist, from the designs of Lodovico and Annibale, as follow:

The Virgin and infant Jesus, inscribed, *Deiparæ imago a divo Luca pict. &c.*

St. Charles Borromeo kneeling.

An Angel with wings, pointing to a skull.

Four Busts of illustrious women; Semiramis, Lucretia, Artemisa, and Portia.

He sometimes marked his plates, F. C., and sometimes with the cypher .

CARACCI, ANTONIO, called IL GOBBO. He was a natural son of Agostino Caracci, born at Venice in 1583, and was educated under Annibale, whom he accompanied to Rome when he went to paint the Farnese Gallery. With the advantage of Annibale's instruction, and endowed with natural genius, he soon became an able designer, and was taken into the protection of Cardinal Tonti, who employed him to ornament his chapel in S. Bartolomeo nell' Isola, where he painted, in fresco, several pictures of the life of the Virgin, and the passion of our Saviour. In the chapel of S. Carlo Borromeo, he painted that saint communicating the persons afflicted with the plague. One of his esteemed performances, is a frieze in one of the apartments of the pontifical palace of Monte Cavallo, which is much admired. He was gratefully attached to Annibale, whom he attended in his last moments, and honoured with a splendid funeral in the church of the Rotonda, near the tomb of Raffaello. Antonio was of a slender constitution, and did not survive his thirty-fifth year. He died at Rome in 1618.

CARACCIUOLO, GIAMBATISTA. This painter was born at Naples, about the year 1580. He first studied under Francesco Imperato, but quitted that master to become a scholar of M. Angelo Caravaggio. For some time he followed the vigorous style, and powerful light and shadow of that painter, but the fame of Annibale Caracci drew him to Rome, where he devoted himself entirely to the study of his works in the Farnesian Gallery. On his return to Naples, according to Dominici, he painted several pictures for the public edifices so much in the style of Annibale, that they might be mistaken for his works. Of these, the most esteemed are, his St. Cecilia, in the church of S. Maria della Solitaria; S. Antonio da Padua, in S. Niccolo; the Death of the Virgin, and the Assumption, in S. Anna di Lombardi; and his S. Carlo, in S. Agnello. He died at Naples in 1641, aged about 61.

CARAGLIO, or CARALIUS, GIOVANNI GIACOMO. An Italian designer and engraver, born at Verona about the year 1512. He studied the art of engraving at Rome, and from the style of his execution, he is generally considered as a disciple of Marc Antonio Raimondi. His drawing is very correct; he gave a fine expression to his heads, and his extremities are marked in a masterly manner. Caravaglio holds an eminent rank among the engravers of his country. He was much employed in the graving of gems, and executed several medals, by which he gained great reputation at the court of Sigismund King of Poland. He is sometimes called *Jacobus Veronensis*, which name he sometimes inscribed on his plates, and sometimes marked them with the cypher **C**. The following are his principal plates :

- The Virgin and Infant, under an Orange Tree; *Jacobus Veronensis*.
- The Virgin kneeling, with the Infant and St. Ann.
- The Holy Family; *after Raffaele*; the same subject as the fine print by *Edelinck*.
- Another Holy Family; *after Raffaele*; with St. Elisabeth.
- The Marriage of the Virgin; *after Parmegiano*.
- The Annunciation; *after Titian*; inscribed *Titiani figurarum, &c.*; *Jac. Caraglio*.
- The Punishment of Tantalus; *after the same*.
- The carrying up of Ganymede; *after M. Angelo*.
- An Anatomical Figure, holding a Skull; *after Rosso*.
- Hercules piercing with his Arrows the Centaur Nessus; *after the same*.
- Hercules slaying Caucis; *after the same*.
- Nymphs and Young Men in a Garden; *after the same*.
- Twenty, of Divinities with their Attributes, in niches; *after the same*.
- Twenty, of the Metamorphoses of the Gods; *after Rosso and Pierino del Vaga*.
- The Triumph of the Muses over the Pierides; *after Pierino del Vaga*; *J.J. Caraglia Veronese*. 1553.
- The Death of Meleager; *after the same*; *Jac. Caralius, fec.*
- The Creation; *after the same*; semi-circular.
- A Battle; *R. J. Jacobus Ver., fec.*
- The Rape of the Sabines; *after Rosso*; unfinished.

CARAVAGGIO, POLIDORO CALDARA, called DA. This distinguished painter belongs to the school of Lombardy by birth, but to that of Rome by his education. He was born at Caravaggio in the Milanese in 1495. His parents lived in the greatest indigence and obscurity, and after passing his youth in misery and want, he was obliged to leave his home in search of employment, and on his arrival at Rome, was engaged as a porter by the artists who were employed in the Vatican, under Leo X., to carry the mortar for the plaster of their fresco paintings. Whilst he was occupied in this humble station, he observed with great attention, with what facility Maturino, and Giovanni da Udina, executed the designs of Raffaele; and, inspired by his natural disposition for the art, he made some attempts, which attracted the notice of Raffaele, of whom he afterwards became one of the most illustrious disciples. His assiduous application in studying the ancient statues, and bassi-relievi, was such, that in a little time he appeared to have imbibed the true spirit of the Grecian sculptors; the same perfection of design, the same purity of form, appeared in all he did. This scrupulous attention to the antique, rendered him little sensible to the charm of colouring, and, indeed, for some time he entirely neglected it, contenting himself with representing in chiar-oscuro, the designs he had

composed from his studies of the beauties of antiquity. Such was his excellence in these productions, that he was selected by Raffaele to paint the friezes which accompanied the works of that master in the apartments of the Vatican; and they were in no way unworthy of being placed with the sublime productions of that illustrious artist. From the models he consulted, Polidoro was a strict observer of the propriety of costume. The trophies with which he accompanied and embellished his works, are truly antique; and by the variety of his attitudes, the simple cast of his draperies, the admirable expression of his heads, the grandeur and copiousness of his compositions, and the elevation of his ideas, he appeared to have restored the purest era of Athenian art. In colour, almost entirely a monochromist, he was the first of the Roman school that attempted the magical effect of *chiar-oscuro* in the management of the masses of light and shadow. It was the custom at Rome, in the time of Polidoro, to ornament the exterior of the principal houses and palaces with the works of eminent artists, executed in a style called by the Italians "*sgrafitto*," expressed by hatchings on the plaster, in the manner of engraving. In works of that nature, Polidoro, and his friend Maturino, were much employed; and it is greatly to be regretted, that their exposure to the weather and the ravages of time, have deprived the art of these valuable productions, of whose beauty we may form some judgment from the prints which have been engraved from some of them, by Cherubino Alberti, Henry Goltius, and Gio. Batista Galestruzzi. Polidoro was in the full possession of celebrity and success, when Rome was taken by storm, and sacked by the Spaniards, in 1527. He took refuge at Naples, where he was most kindly received by Andrea da Salerno, whose acquaintance he had made at Rome, and who was the means of procuring him immediate employment. After passing some time at Naples, he went over to Sicily, where his first employment was painting the triumphal arches which were erected at Messina, on the occasion of Charles V.'s return from his expedition to Tunis. His next work was his celebrated picture of Christ bearing his Cross, a grand composition of many figures, painted in oil, with a beauty and harmony of colouring which proved that he was capable of distinguishing himself even in that department of art when the subject admitted of it. The remainder of his history it is painful to relate; Rome being restored to tranquillity, he was desirous of returning to the emporium of art, which he had been forced to abandon by the most imperious necessity. Preparatory to his departure from Sicily, he had drawn his money from the bank; tempted by which, he was murdered by his servant, a Sicilian, in 1543, in his forty-eighth year. The principal works of Polidoro da Caravaggio, are his friezes and other ornaments in the Vatican. In the garden of the Palazzo Buffalo at Rome, the Fountain of Parnassus; and in the court of the same palace, his history of Niobe, and some grand compositions of Naval Combats. In S. Silvestro a Monte Cavallo, two subjects of the Life of Magdalen, with a very beautiful landscape. At Naples he painted St. Peter and St. Paul, in the church of S. Maria delle Grazzie, and several pictures in S. Angelo, in Pescheria. At Messina his celebrated work of our Saviour bearing his Cross.

CARAVAGGIO, M. A. See ANGELO.

CARAVOGLIA, BARTOLOMEO. This painter was a native of Piedmont, and flourished about the year 1673. He is said to have been a scholar of Guercino, but this Lanzi disputes, observing, that his lights are less lucid, and the shadows less deep, than those of the genuine followers of Barbieri. Notwithstanding this languor, his pictures please,

by a modest union of colour which presides in his works, which are further estimable for their invention and design. His best production is the Last Supper, in the church of Corpus Domini, at Turin.

CARBAJAL, LUIS DE. A Spanish painter, born at Toledo in 1534, and was a disciple of Don Juan de Villoldo. He was one of the many eminent painters employed by Philip II. in the Escorial. Part of the principal cloyster is painted by Carbajal, where he has represented some subjects of the Life of the Virgin; and the altar-piece of the Infermeria is also by him, representing the Nativity. There are several of his pictures in the churches of Madrid and Toledo. He died at Madrid in 1591, aged 57.

CARBONI, FRANCESCO. This painter was a native of Bologna, and a scholar of Alessandro Tiarini. He was, notwithstanding, so great an admirer of the works of Guido, that he imitated the graceful and elegant style of that master. His best works are at Bologna. In S. Martino Maggiore, is the Crucifixion, with St. Theresa and other figures; in S. Paolo, the Entomng of Christ; and in the church of the Padri Servi, the Decollation of St. John.

CARDENAS, BARTOLOME DE. According to Palomino, this painter was a native of Portugal in 1547, but visited Madrid when he was young, and became an artist of considerable reputation. He painted the principal part of the cloyster of the convent of Nuestra Señora d'Atocha, at Madrid. He resided the latter part of his life at Valladolid, where he painted several pictures for the churches, particularly in the cloyster of the convent of San Pablo. He died at Valladolid in 1606, aged 59.

CARDI, LODOVICO, called CIGOLI. An eminent painter of the Florentine school, born at the Castle of Cigoli, in Tuscany, in 1559. He was first a scholar of Alessandro Allori, but was afterwards instructed by Santo di Titi, whose academy was then the most reputable at Florence. He was, however, more indebted to his studies after the works of M. Angelo, Andrea del Sarto, and Pontormo, than either of his masters. After travelling through Lombardy, he returned to Florence, and was received into the academy; his picture of reception was Cain slaying Abel. He was employed by the Grand Duke in some works for the Palazzo Pitti, where he painted Venus and a Satyr, and the Sacrifice of Isaac. His protector sent him to Rome, where he was engaged to paint a picture for St. Peters; on which occasion he represented St. Peter healing the lame Man, at the gate of the Temple; an admirable picture, which was considered by many as one of the finest works in the Vatican, after Raffaello's Transfiguration, and the Communion of St. Jerome, by Domenichino. Baldinucci gives him the credit of having approached nearer to the style of Coreggio than any artist of his time; but, as Lanzi observes, this will not be credited by those who have ever beheld the works of Baroccio, Schidoni, and the Caracci, in imitation of that sublime master. Without comparing this painter with the chief of the Lombard school, it may perhaps be a sufficient homage to his talents to state, that he profited, like an able artist, of the great style of Coreggio, as it relates to chiar-oscuro, and the grandeur of design; but that he was always at a distance from the admirable impasto and variety of colouring, the impressive tenderness of expression, and the daring display of the *sotto in su*, which distinguish the works of Coreggio.

The principal productions of Cigoli at Rome, are his celebrated picture of St. Peter curing the lame in St. Peter's, which has been much injured by damp; a St. Jerome in S. Giovanni de Fiorentini; and in S. Paolo, out of Rome, the Conversion of St. Paul; at Florence, a fine picture of the Stoning of Stephen, in the convent of Monte Domini; S. Alberto, in S. Maria Maggiore; and the Trinity, in the church of Santa Croce. In the Florentine gallery is a fine picture of Mary Magdalen, and his celebrated Ecce Homo.

This eminent artist engraved two plates in a slight neat style, which show the hand of a great designer, particularly in the expression of the heads, which is admirable.

Mary Magdalen washing our Saviour's Feet at the Table of Simon the Pharisee; marked **E**.
C I V.

The Conversion of St. Paul.

Lodovico Cardi died in 1613, aged 54.

CARDISCO, MARCO, called **IL CALABRESE**. This painter was a native of Calabria. It is not certainly known by whom he was instructed, but, according to Lanzi, he has been considered a scholar of Polidoro da Caravaggio. He was an artist of considerable estimation, and a particular account is given by Dominici of his works. At Naples, in the church of S. Pietro ad Aram, is a Descent from the Cross; and in another chapel of the same church, a much admired picture of a Pietà, with two laterals of S. Pietro and S. Paolo; but his most esteemed work is in the church of S. Agostino, representing that saint disputing with the heretics, which picture Vasari, by mistake, has stated to be at Aversa. He flourished from the year 1508 till 1542.

CARDON, ANTHONY, THE ELDER. A Flemish engraver, who flourished about the year 1766. He was a native of Brussels, and passed some time at Naples, where he engraved some plates for Mr. Hamilton. The following prints are also by him:

The Portrait of George Prince of Wales. 1766.

The Portrait of the Chevalier Verhulst.

Le Bain rustique; *after A. Watteau*.

Le Contrat de Marriage; *after the same*.

CARDON, ANTHONY, THE YOUNGER. We have recently had to regret the death of this ingenious engraver. He was the son of the preceding artist, born at Brussels in 1773, and was instructed in the art by his father. During the troubles in the Low Countries, at the time of the Belgic insurrection, Mr. Cardon took refuge in England, in the year 1790, when he was only seventeen years of age. He brought with him an introduction to Mr. Colnaghi, whose discernment discovered the rising talent of the young artist, and he gave him immediate employment. In a few years he became eminent from the plates he engraved for some of the most respectable publications that have appeared since that time. He also engraved several detached prints and portraits, in a very pleasing and admirable style. Mr. Cardon had risen to a distinguished rank in public estimation, when he fell a victim to a too assiduous application to his profession. Among his numerous plates may be particularly noticed:

Catherine of France presented to Henry V. of England at the treaty of Troyes; *after Stodhart*.
Salvator Mundi; *after Carlo Dolci*.

CARDUCCI, BARTOLOMEO. This painter was born at Florence in 1560, and was brought up in the school of Federigo Zuccherò. He assisted that master in the great cupola at Florence; and whilst he was yet very young, painted two pictures for the church of the Jesuits, representing the immaculate Conception and the Nativity. When Zuccherò was invited to the court of Madrid by Philip II., he prevailed on Carducci to accompany him, and he assisted in the great works he executed in the Escorial. In conjunction with Pelegrino Tibaldi, Carducci painted the famous ceiling of the library. A great portion of the fresco paintings in the cloyster of the Escorial is by this master, which were so much admired by the King, that he rewarded him with two hundred ducats, independent of his salary. His principal work, and which above all others established his reputation in Spain, is his Descent from the Cross, in the church of S. Phelipe el Real, at Madrid, a picture of an admirable composition, which was held in the highest estimation. After the death of Philip II., Carducci continued some years in the service of his successor Philip III., by whom he was engaged to paint a gallery in the palace of the Pardo. The subject was to have been the principal events of the life of Charles V. It was begun by Carducci, but he died before he had made any great progress in the work, in 1610, aged 50.

CARDUCCI, VINCENZO. He was the younger brother of the preceding artist, born at Florence in 1568. He was instructed in the art by his brother, and at his request joined him in Spain, when he was in the employment of Philip III. After the death of Bartolomeo, that monarch engaged him to finish the gallery in the palace of the Pardo, which had been begun by his brother. Instead of the life of Charles V. he adopted the history of Achilles, and finished the work to the entire satisfaction of his patron, and was made king's painter during the reign of that monarch, and also to Philip IV., his successor, by whom he was employed in many considerable works. His pictures are to be seen in all the cities of Castile, in Salamanca, Toledo, Segovia, and Valladolid. His works in the churches of Madrid are, the Great Chapel in the convent of La Encarnacion. In the convent del Rosario, the Angel instructing Joseph in his dream to fly into Egypt, and San Antonio de Padua. In the refectory of the Franciscans, St. John preaching. His last picture was a St. Geronimo, in the church of Alcala de Henares, which he did not live to finish, as appears by the inscription: *Vincentius Carducho Florentinus hic vitam non opus finit*, 1638. He was the author of a work, entitled *Dialogos de las excelencias de la Pintura*; printed at Madrid, 1633.

CARIANI, GIOVANNI. This painter was born at Bergamo, about the year 1510. Conte Tassi, in his *Vite de Pittori Bergameschi*, is extremely indignant with Vasari for not having noticed this excellent artist; and it appears from that author, as well as from the authority of Lanzi, that he was a painter of great merit. In the church of S. Gottardo, at Bergamo, is a very celebrated picture by Cariani, representing the Virgin and infant Jesus in the Clouds, supported by Angels, and a Choir of Cherubs over her head. A most elegant and graceful composition, and coloured with great amenity and sweetness. He also acquired considerable celebrity as a portrait painter.

CARLEVARIIS, LUCA. A painter and engraver, born at Udina in 1665. He painted landscapes, sea-pieces, and perspective views; his pictures are little known, except in Venice. We have by him a set of an hundred neat and spirited etchings of views in

Venice, which give an exact representation of the principal places in that city. He died at Venice in 1729, aged 64.

CARLIERI, ALBERTO. This artist was born at Rome, according to Orlandi, in 1672. He was first a scholar of Gioseffo de Marchi; but afterwards was instructed by Padre Andrea Pozzo. He excelled in painting architectural views, which he embellished with very beautiful historical figures.

CARLISLE, ANNE. An English paintress, who lived in the time of Charles I., and is said by the noble author of the anecdotes, to have been admired for her copies of the works of the Italian masters. She also painted portraits. Mrs. Carlisle died about the year 1680.

CARLONI, GIOVANNI. A Genoese painter, born in 1590. He was the son of a sculptor, who placed him under the tuition of Pietro Sorri; and he afterwards frequented the school of Domenico Passignani, at Florence. In that academy he became an able painter in fresco; and on his return to Genoa, was much employed, and acquired a distinguished reputation. His celebrity was not confined to Genoa, he gave proofs of his ability, both at Rome and at Florence. He assisted his younger brother in the great fresco work in the cathedral of the Guastato at Genoa, and was invited to Milan to paint the ceiling of the church of the Theatins, which he did not live to finish; it was completed by his brother. He composed his subjects with facility, was a correct designer, and a master of foreshortening. The airs of his heads, though somewhat mannered, are not without grace; and he united the intelligence of the chiar-oscuro with a vigorous colour, perhaps more glowing than chaste. He died at Milan in 1630, aged 40.

CARLONI, GIOVANNI BATISTA. This eminent painter was the younger brother of Giovanni Carloni, born at Genoa in 1594. He was also educated under Passignani, at Florence, and afterwards joined his brother in the great works he was employed in at Genoa. The principal deposit of their united exertions is the cathedral of the Guastato, at Genoa, in which the three naves are painted in fresco, by Giovanni Batista, assisted by his brother. In the middle and principal nave, he has represented the Adoration of the Magi, the Entrance of Christ into Jerusalem, the Resurrection, the Ascension, the Descent of the Holy Ghost, and the Assumption of the Virgin. A magnificent work, in which he has introduced all that could be conceived by a rich and fertile imagination. Novel and copious in his compositions, his figures are of the most graceful contour, his heads expressive of all the variety of animation and beauty, with a vagueness, lucidity, and brilliancy of colouring, that astonishes and charms. In the same church he painted the Presentation in the Temple, and Christ preaching to the Pharisees. Gio Batista lived to the advanced age of 86, and died in 1680.

CARLONI, ANDREA. He was the son of Gio. Batista Carloni, born at Genoa in 1639. After receiving the instruction of his father for some time, he visited Venice, where he studied for a few years, and returned to Genoa. His first productions were some pictures at Perugia, and the Life of S. Feliciano, in the church of that Saint at Foligno. These, inferior in grace and colour to the works of his father, less happy in composition,

and less elegant in design, were painted in a free, resolute, and vigorous style, with a mixture of the Venetian colouring. He went afterwards to Rome, where he changed his manner entirely, for one more noble and elevated, and so superior to his first, that Lanzi mentions it as an instance of the fallacy of forming a judgment of the merit of an artist by a partial view of his performances. "To judge of Carloni (says that author) by his works in the church *del Gesu*, at Perugia, we could with difficulty be persuaded that he was capable of producing those admirable pictures at Genoa, which Ratti numbers among the Genoese works of art most worthy of remembrance." He died in 1697, aged 58.

CARLONI, CARLO. A painter and engraver, who was probably of the family of the preceding artists. Fuesslin, in his lives of the Swiss painters, observes that the family of Carloni, so fruitful in able artists, although generally ranged among the Genoese painters, may be legitimately claimed as originally of Switzerland. Carlo Carloni was born near Como, in the Milanese, in 1686. He was the son of a sculptor, who destined him for the same pursuit, but he preferred painting, and was placed under the care of Guilio Qualio. He afterwards studied at Rome, until he was twenty-three years of age, when he visited Germany, where he met with great encouragement. Of his works as a painter little is known further than that he is said to have possessed an inventive genius, and great facility. As an engraver, he has left us the following plates, mostly from his own compositions:

The Conception of the Virgin.

The Holy Family, with St. John kissing the Foot of Jesus.

S. Charles Borromeo communicating the Pestiferous.

The Death of a Saint.

An allegorical subject of Opulence, for a ceiling.

Another subject for a ceiling, a Figure with a Crown.

A Group of Children, with a Basket of Flowers.

He died in 1775, aged 89.

CARMONA, EMANUEL SALVADOR. An eminent Spanish engraver, born at Madrid about 1740. He visited Paris when young, and became a pupil of Charles Dupuis. In a few years he made so great a progress, that he was received into the academy at Paris in 1761. He afterwards returned to Spain, where he continued to give proof of his respectable talent. The following are his principal plates:

The Portrait of Francis Boucher. 1761; his reception print at the Academy.

The Portrait of Colin de Vermont. 1761.

The Portrait of the Marshal de Broglie.

An allegorical subject, in honour of Charles III., of Spain; *after Solimene*.

Joseph, a Carmelite Monk; *after Velasquez*.

The Virgin and Infant; *after Murillo*; half-length.

The Virgin and Infant; *after Vandyck*.

The Angels appearing to Magdalen; *after Guercino*.

St. John Baptist in the Desert; *after Mengs*.

Mary Magdalen in the Desert; *after the same*.

CARNIO, ANTONIO. This painter was a native of Portogruaro, a district of Friuli, the son of an artist little known, by whom he was instructed in the elements of the art. He afterwards studied at Venice the works of Tintoretto and Paolo Veronese. According to Lanzi, Friuli has not produced a greater genius than Carnio since the time of Porde none. The composition of his historical subjects is ingenious and novel, and his design lofty and bold. His colouring, especially in his carnations, is tender and harmonious. Some of his best works at Udine have been much injured by retouching. The best preserved is his S. Tommaso di Villanuova in S. Lucia. He painted many easel pictures and portraits for the private collections at Udine. He was living in 1680.

CARNOVALE, DOMENICO. According to Vidriani, this artist was a native of Modena, where he flourished about the year 1564. He excelled in painting architectural views, with figures, which he introduced with great propriety. He was also a reputable architect.

CARNULI, FRA. SIMONE DA. This painter was a Franciscan monk of Genoa. He flourished about the year 1519, and painted several pictures for his convent, two of which possessed great merit, representing the Last Supper, and the Predication of S. Antonio; they are dated in 1519. His manner is not quite divested of the dryness that prevailed at his time with respect to his figures; but he painted architectural views and perspectives with small figures, which are estimable for their aerial perspective and degradation of tint.

CARO, FRANCISCO LOPEZ. A Spanish painter, born at Seville in 1592. He was a disciple of Pablo de las Roelas. He painted several pictures of the victories of Charles V. in the Palace of the Pardo, and was an eminent painter of portraits. He died at Madrid in 1662, aged 70.

CARO, FRANCISCO. He was the son of the preceding artist, born at Seville in 1627, and was first instructed by his father, but he afterwards entered the school of Alonso Cano. His principal works, according to Palomino, are the pictures of the Life of the Virgin, in the chapel of San Isidoro, and his celebrated Porciuncula, in the church of S. Francisco at Segovia; works which exhibit no ordinary talent, and sustain the reputation of the school of Cano. He died at Madrid in 1667, aged 40.

CAROSELLI, ANGIOLO. This painter was born at Rome, according to Baldinucci and Orlandi, in 1573, and became a scholar of M. Angelo Caravaggio. To the vigorous colouring and boldness of effect of his instructor, he added a grace and elegance not to be found in the works of that master. He was more employed in easel pictures and portraits, than in large works, of which he painted several for the Cardinal Gessi, and other galleries at Rome. He possessed an extraordinary talent of copying with astonishing precision the works of the most celebrated artists, and in painting *pasticci* in imitation of their style. His large works in the churches are the Martyrdom of St. Placido, and St. Gregory celebrating Mass before a concourse of people in S. Francesca Romana; and S. Vincislao in the pontifical palace of the Quirinal. He died at Rome in 1651, aged 78.

CAROTTO, GIOVANNI FRANCESCO. A Veronese painter, born in 1470. He was first a scholar of Liberale Veronese, and afterwards studied under Andrea Mantegna. His advancement under the latter was such, that Lanzi asserts, that Mantegna disposed of his pictures as his own. That author describes some of his works as more harmonious, and in a grander style than those of Andrea, particularly in his large picture of S. Fermo at Verona, and his altar-piece degli Angioli in S. Eufemia. He was much patronized, and employed by the Visconti di Milano, and at the court of Monferrato, where there are several of his easel pictures and portraits. He died in 1546, aged 76.

CAROTTO, GIOVANNI. He was the younger brother of the preceding artist, by whom he was instructed. As a painter, he never went beyond mediocrity, and that in an impoverished style of his brother. As an architect and a designer of the ruins of antiquity, he acquired considerable reputation, and was the instructor of Paolo Veronese in the elements of architecture.

CARPACCIO, VITTORE. An old Venetian painter, who, according to Ridolfi, flourished about the year 1500, and painted several pictures in competition with the Bellini, for the churches and public places at Venice. Although, in his early pictures, he had something of the hard and dry manner of his time, in the course of his life he made considerable progress in the softening of his tints, and in the expression of his heads. His principal work was painted, in concurrence with Bellini, in the great council-chamber of the Ducal palace, which was destroyed by fire in 1576. In the Oratorio di S. Orsola, are some pictures of the life of that Saint. In the chapel of the Compagnia de S. Girolamo, is the Communion of St. Jerome. At Ferrara, in S. Maria del Vado, is the Death of the Virgin, surrounded by the Apostles.

CARPACCIO, BENEDETTO. Lanzi thinks this painter was the son or nephew of the foregoing artist. At Capo d'Istria, in the church of the Rotonda, is a picture of this master, of the Coronation of the Virgin, which, for beauty of colouring, expression and intelligence of the chiar-oscuro, does not yield to many pictures of the time. It is dated in 1537. In the Osservanti is another of his pictures with the date of 1541.

CARPI, UGO DA. A painter and engraver, born at Rome about the year 1486, and flourished in the beginning of the sixteenth century. He is generally regarded as the first inventor of that species of engraving on wood, which is known by the denomination of chiar-oscuro, in imitation of drawings; which was afterwards carried to such perfection by Baldassare Peruzzi. This ingenious contrivance is performed by using different blocks; one for the outline and darkest shadows, another for the lighter shadows, and a third for the demi-tints. The prints by Ugo da Carpi, though slight, are masterly and spirited, and exhibit an excellent resemblance of the designs of the artists from whom they are taken. They are for the most part, after the works of Raffaello and Parmegiano. The following are generally attributed to him:

Jacob's Ladder; *after Raffaello.*

David with the Head of Goliath; *after the same.*

The Murder of the Innocents; *after the same.*

Christ preaching on the Steps of the Temple; *after the same.*

Elimas struck with Blindness; *after the same.*

The Death of Ananias; *after the same.*

The Descent from the Cross; *after the same.*

The dead Christ in the Lap of the Virgin; *after the same.*

St. John in the Wilderness; *after the same.*

Æneas carrying his Father Anchises; *after the same.*

A Sibyl reading in a Book, with a Child holding a Torch; *after the same.*

Hercules strangling Anteus; *after the same.*

Raffaello and his Mistress; *after the same.*

The Virgin and Infant, with St. Sebastian and St. Nicholas; *after Parmegiano.*

St. Peter and St. Paul; *after the same.*

St. Jerome sitting with some Books; *after the same.*

A Satyr, sounding the Water with his Flute; *after the same.*

Diogenes seated at the Entrance of his Tub; *after the same.*

CARPI, GIROLAMO DA. This painter was born at Ferrara in 1501, and was educated under Benvenuto Garofolo. On leaving the school of that master, he passed some time at Bologna, where he was much employed in portrait painting. He afterwards visited Parma and Modena, where he was so fascinated with the works of Coreggio and Parmegiano, that he applied himself to study and copy them with great assiduity. He is not however to be considered only as a copyist. He painted many pictures, of his own composition, for the churches at Ferrara and Bologna, that place him in a most respectable rank in the art. At Ferrara, in the Cathedral, are three pictures by him of la Madonna, S. Giorgio, and S. Maurelio. At the Carmelites is his picture of S. Girolamo; and in S. Maria del Vado one of his finest works representing a Miracle wrought by S. Antonio da Padoua. At Rovigi, in the church of S. Francesco is his picture of the Pentecost, and at Bologna are his two most celebrated productions, one in S. Martino Maggiore, of the Adoration of the Magi, the other in S. Salvatore, of the Madonna and Bambino, with S. Catherine and other Saints. In the two last he displays, a mixture of the Roman and of Lombard styles. He died in 1556, aged 55.

CARPINONI, DOMENICO. A Bergamese painter, born at Clusone, in the Valle Seriana, in 1566. He was sent to Venice when young, and became a scholar of the younger Palma. In the early part of his life, he was occupied in copying the works of Palma and Bassano, he afterwards painted some pictures of his own composition, which, according to Tassi, are vigorously coloured, and tolerably correct in design. In the principal church of Clusone, is a picture by him of the Birth of St. John Baptist, and a Descent from the Cross. In the Chiesa di Monesterolo, in the Valle Cavallina, is a picture of the Transfiguration. And at Lovere, in the church of the Padri Osservanti, the Adoration of the Magi. He died in 1658, aged 92.

CARPINONI, MARZIALE. He was the grandson of the preceding artist, born at Clusone in 1644, and according to Tassi, was taught the first principles of the art by his father, an artist of little note, but afterwards had the advantage of the instruction of his grandfather. He was afterwards sent to Rome for improvement, where he frequented the school of Ciro Ferri. He painted history with no small reputation, and was employed for the churches of his native town and the vicinity. In the great church at Clusone, is a Nativity by this painter, and the Baptism of Christ by St. John; and in the cathedral at Bergamo, S. S. Donneone and Eusebia. He also painted several pictures for the churches in Brescia. He died in 1722, aged 78.

CARPIONI, GIULIO. This painter was born at Venice in 1611. He was a scholar of Alessandro Varotari, called Paduanino, and like his master followed the splendid style of Paolo Veronese. He was superior to his fellow student Maffei, in vigour, expression, and invention. He painted history and bacchanals, and also sacred subjects of a small size, many of which are to be seen in the churches in the Venetian states. His subjects of the fable are placed with distinction in the private collections of his country, and are touched with a spirit, and coloured with a beauty of tinting, which his master would not have disavowed. He died in 1674, aged 63.

CARPIONI, CARLO. He was the son of Giulio Carpioni, and was educated by his father, in whose style he painted a few pictures, but distinguished himself more as a painter of portraits. In the council-chamber at Vicenza, and in the convent of the Padri Servi at Monte Berico, there are some groups of portraits of magistrates, which to the verity of resemblance, add the arrangement of an ingenious and elevated invention.

CARRARI, BALDASSARE. He was a native of Ravenna, and flourished about the year 1511. Lanzi places him among the scholars of Niccolo Rondinello. His principal work is, what that author styles his most celebrated picture of S. Bartolomeo, in the church of St. Dominico at Ravenna. When Julius II. visited that city in 1511, on seeing that work, he declared that the altars of Rome did not at that time possess a finer picture.

CARRÉ, FRANCIS. This painter was born in Friesland in 1630. It is not said by whom he was instructed, but he was of sufficient estimation to be appointed first painter to the Stadtholder William Frederick. He excelled in painting landscapes and village festivals, which are little known, except in his own country. He died at Amsterdam in 1669.

CARRÉ, HENRY. He was the elder son of the preceding painter, born at Amsterdam in 1656. After studying the art under Juriaen Jacob and Jaques Jordaens for some time, the Princess of Orange gave him a commission in her regiment, and he served some years in the army, and was present at the siege of Groningen in 1672. He returned however to the art, and exercised his talents at Amsterdam with success and reputation. In the chateau of Ryswick, he painted a saloon with landscapes, decorated with figures and animals, well drawn and spiritedly touched. He died in 1721, aged 65.

CARRÉ, MICHAEL. This painter was the younger brother of Henry Carré, born at Amsterdam in 1666, and was first instructed by his brother, but afterwards became a scholar of Nicholas Berghem. He did not profit as much as might have been expected from the precepts and example of that excellent master, preferring from an unaccountable depravity of taste, the greatly inferior style of Gabriel vander Leew. He is said, by Houbraken, to have resided some time in England, and that his works were not popular. He is not however mentioned by Lord Orford in the anecdotes. He was a landscape painter of some celebrity, and on the death of Abraham Begyn, was invited to the court of Berlin by the King of Prussia, and was appointed one of his principal painters. He returned to Holland after the death of the king, and resided chiefly at Alkmaer, where he died in 1728, aged 72. The principal merit of this artist was an uncommon facility and boldness of pencil, well suited to the style of painting he was

mostly employed in the decorations of halls and large apartments. One of his best works is a saloon at the Hague, where he has represented, in large landscapes with figures, the history of Jacob and Esau.

CARRENNO, DON JUAN. An eminent Spanish painter, born, according to Palomino, at Abiles in Asturias in 1614. He studied at Madrid under Pedro de las Cuevas, and improved himself in colouring by frequenting the school of Bartolomé Roman. His talents recommended him to the patronage of Philip IV., who employed him in some important fresco works in his palaces. Besides his commissions from the king, he painted a number of pictures for the churches, and Palomino gives a long account of his works at Madrid, Toledo, Alcala de Henares, Segovia and Pamplona. At Madrid, in conjunction with Francisco Rici, he painted the celebrated Cupola of San Antonio de los Portugeses, and a fine picture of Magdalen in the Desert, in the convent de las Recogidas. He was also a distinguished portrait painter. The colouring of this excellent artist was in a tone between Titian and Vandyck, and in tenderness and suavity, he was perhaps superior to any painter of his country except Murillo. He was continued painter to the court under Charles II. He died at Madrid in 1685, aged 71.

CARRETTI, DOMENICO. According to Averoldi, this painter was a native of Bologna. It is not said by whom he was instructed, but during a long residence at Brescia, he painted many subjects of history in easel pictures for the private collections. He also was employed for the churches. The most esteemed of his works, is a picture of the Virgin with the infant Jesus, and St. Theresa, in the church of S. Pietro in Oliveto.

CARRIERA. See ROSALBA.

CARRUCCI. See PONTORMO.

CARS, LAURENCE. A French designer and engraver, born at Lyons in 1702. He was the son of an obscure engraver, by whom he received some instruction, but he went young to Paris, where it was not long before he distinguished himself. Cars may be considered as one of the best French engravers of the eighteenth century, in the kind of subjects he selected. His best plates are those he has engraved after Le Moine, and particularly the print of Hercules and Omphale. His work is extensive, the following are his principal plates :

PORTRAITS.

Sir Isaac Newton.

Michael Augnier, sculptor to the King; *after Revel.*

Armand Gaston, Cardinal de Rohan; *after Rigaud.*

Mary, Princess of Poland, Queen of France; *after Vanloo.*

Louis, Duke de la Feuillade.

Francis Boucher, painter to the King; *after Cochin.*

John Baptist Chardin, painter; *after the same.*

Charles Vanloo, painter; *after the same.*

Madame de Clairon, in the part of Medea.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Vanloo.*
 The Flight into Egypt; *after the same.*
 The Chastity of Joseph; *after de Troy.*
 Adam and Eve before their Sin; *after Le Moine.*
 The Companion, Adam and Eve after their Sin; *after Latoire*
 Time discovering Truth; *after the same.*
 Nymphs bathing; *after the same.*
 Hercules and Omphale; *after Le Moine, his chef d'œuvre.*
 Perseus and Andromeda; *after the same.*
 The Sacrifice of Iphigenia; *after the same.*
 Hercules destroying Caucis; *after the same.*
 Cephalus and Aurora; *after the same.*
 The Rape of Europa; *after the same.*
 Louis XV. surrounded by emblematical figures; *after Boucher.*
 Monument to the honour of the Duke of Marlborough.
 L'Aveugle dupé; *after Greuze.*
 The Fortune Teller; *after Watteau.*
 The Venetian Festival; *after the same.*
 A Convoy of Equipage; *after the same.*

CARTER, WILLIAM. An English engraver, who flourished about the year 1660. He was a scholar of Hollar, and was a successful imitator of his style. It is very probable that he assisted Hollar in the prodigious number of works in which he was engaged, as his name, or mark, is only affixed to a very few prints. His plates are sometimes marked W. C. In Ogilby's translation of Homer, the vignettes, and other ornaments, were engraved by Carter.

CASA, NICHOLAS DE LA. An engraver who flourished towards the end of the sixteenth century. From an inscription on one of his plates, he appears to have been a native of Lorraine. He worked entirely with the graver. We have by him,

The Portrait of the Emperor Charles V.; oval, with a border, copied from Æneas Vico; inscribed *N. D. la Casa Lotaringus, fec.*
 The Portrait of Baccio Bandinelli.

CASALI, ANDREA. A modern Italian painter and engraver, born at Civita Vecchia about the year 1720. He is said to have been a scholar of S. Conca. He visited England about 1748, and was employed in ornamenting the seats of several of the nobility. He etched some plates from his own designs, and one from Raffaele; among others we have by him,

The Virgin and Infant; *after Raffaele.*
 Edward the Martyr.
 Lucretia lamenting her Fate.
 The Princess Gunhilda, or Innocence Triumphant.

CASALINI, LUCIA. An eminent paintress of portraits, born at Bologna in 1677. She was a scholar of Guiseppe dal Sole, and at first attempted some historical subjects, but

was more successful in portraits, in which she gained great reputation. Her portrait, by herself, is in the Florentine Gallery. She died 1762, aged 85.

CASANOVA, FRANCESCO. This painter was born in London in 1732, of Venetian parents, who sent him to Venice when he was young, and he became a scholar of Francesco Simonini, a painter of battles. Like his master, he took the pictures of Bourgognone for his model, and became a painter of considerable celebrity. Besides battle-pieces, Cassanova painted landscapes, with figures and cattle, marines and pastoral subjects. After passing some years at Dresden, he went to Paris, where he met with great encouragement, and was received into the academy. Among the pupils of Cassanova at Paris, was the late ingenious Mr. de Louthembourg. He afterwards went to Vienna, where his pictures were greatly admired. Bassan states, that he etched some plates from his own designs.

CASAUBON, FREDERICK. A German painter, born at Solingen in 1623. He received his first instruction in the art at Amsterdam, and afterwards went to Paris, where he became a scholar of Charles le Brun. From France he visited Italy, where he passed some years, and lived in intimacy with Niccolo Poussin, whose style he attempted to imitate. Towards the latter part of his life he came to England, and not finding employment as an historical painter, he applied himself to portraits, the only branch of the art then encouraged. He died in London in 1690, aged 67.

CASOLANI, ALESSANDRO. He was born at Siena in 1552, and was a disciple of Cavaliere Roncalli, under whom he became a very reputable painter of history. His compositions are ingenious and copious, his figures well drawn, and gracefully disposed. His works are principally in the churches at Siena. It is no slight proof of this artist's merit, that Guido Reni, on beholding his picture of the Martyrdom of S. Bartolomeo, at the Carmelites, exclaimed, *Costui veramente pittore*. There are also several of his works at Naples and Genoa. He died in 1606, aged 54.

CASOLANI, ILARIO. This painter is called Cristofano by Baglioni, but Mancini, who wrote during his lifetime, and Lanzi, who follows that authority, call him Ilario. He was the son of Alessandro Casolani, and was also brought up in the school of Cavaliere Roncalli. He assisted his father in some of his fresco paintings, and, after his death, finished the Assumption in the church of S. Francesco, left imperfect by Alessandro. He painted several pictures for the churches at Rome, both in oil and in fresco, but was superior in the latter. In S. Maria in Via, he painted the Trinity. In the Madonna de Monti some pictures of the Life of the Virgin, and in the vault, the Ascension. He died at Rome in the prime of life.

CASSANA, GIOVANNI FRANCESCO. He was born at Genoa in 1611, and was a scholar of Bernardo Strozzi. He painted history and portraits, but was more eminent in the latter, of which he painted a great number at Venice, where he chiefly resided. He passed some time at the court of the Mirandola, where he painted a S. Girolamo in the dome of the church, and other creditable performances. He was the father of a family of artists who all distinguished themselves. He died in 1691, aged 80.

CASSANA, NICCOLO. This painter was the eldest son of the preceding artist, born at Venice in 1659. He was instructed by his father in the rudiments of the art. He chiefly excelled in portrait painting, in which he became very eminent, although his historical pictures in the gallery at Florence, of which the Conspiracy of Cataline is the most esteemed, prove that he possessed great merit in that department. He came to England in the reign of Queen Anne, whose portrait he painted, as well as those of several of the nobility. He did not live long to enjoy this success, and died in London in 1713, aged 54.

CASSANA, ABATTE GIOVANNI AGOSTINO. He was the younger brother of Niccolo, born at Genoa in 1658, and was instructed by his father. He painted portraits with some reputation, but preferred painting animals and subjects, in the style of Benedetto Castiglione. His pictures of that description are found in the collections at Florence, Venice, and Genoa. He died in 1720, aged 62.

CASSANA, GIOVANNI BATISTA. Was the youngest brother of the two preceding artists. He excelled in painting fruit, flowers, and still-life.

CASSANA, MARIA VITTORIA. This paintress was the sister of the three preceding artists. She painted small pictures of devout subjects for private collections, which were much esteemed. She died in 1711.

CASSENTINO, JACOPO. An old Florentine painter, born soon after the year 1270. He was a disciple of Taddeo Gaddi, and painted in the gothic style of that master, as appears from the traces of his works remaining in the Chiesa di Orsan Michele at Florence. To this painter has been attributed the first foundation of the academy at Florence in 1350. For the chapel of the academy, he painted a picture of St. Luke painting the Portrait of the Virgin. He died in 1356, aged about 80.

CASSIANI, PADRE STEFANO, called IL CERTOSINO. This painter was a native of Lucca, and flourished about the year 1660. He was called il Certosino, or the Carthusian, from his being a monk of that order. He painted in fresco the cupola of the church of the Carthusians at Lucca, and two altar-pieces, representing subjects from the life of the Virgin, and several other works in the churches of his order, in Pisa, Siena, and other places, which are very reputable performances, in the style of Pietro da Cortona.

CASTAGNO, ANDREA DEL. This painter, whose memory is rendered infamous by his atrocious crimes, is still interesting to the art by his extraordinary merit. He was born at Castagno, a village in Tuscany, in 1409. His parents were extremely poor, and he appears to have discovered an uncommon disposition for the art, without the help of an instructor, until his untutored essays excited the surprize and admiration of all that saw them, and recommended him to the protection of Bernardetto de Medici, who procured him the assistance of the best masters, at that early period, in Florence. He was some time under Masaccio, and at length became one of the most distinguished painters of his age. He was in the possession of a high reputation when Domenico Venetiano visited Florence, who had learned the new method of painting in oil and varnish, from Antonella da Messina, till then unknown in Tuscany. The novelty and

splendor of the new mode of colouring was extremely admired; and Castagno, by a pretended friendship for Domenico, was the only person to whom he communicated the secret. To be the sole possessor of so valuable a discovery, was a temptation his ambition could not resist, and his principles were not proof against the most atrocious means of securing it. He conceived the horrid project of assassinating his rival, which he effected, and escaped suspicion. He survived this murder a few years, and practised his ill acquired art with great success. Tormented by remorse and terror, he made a full confession of his guilt previous to his death, which happened in 1480, at the age of 71. The best of his remaining works are in the church S. Lucia de Magnuoli, at Florence, and in the monastery degli Angeli, a Crucifixion, with many figures, painted on a wall.

CASTEELS, PETER. A Flemish painter and engraver, born at Antwerp in 1684. He painted birds, fowls, flowers, and fruit. He came to England in 1708. His paintings have not much to recommend them, and were greatly inferior to a contemporary artist of our own country, Luke Cradock. As an engraver he has more merit. In 1726, he published a set of twelve plates of birds and fowls, etched from his own designs; and some other plates from his pictures, which possess considerable merit. He died in 1749, aged 65.

CASTELLI, BERNARDO. A Genoese painter, born in 1557. He was a scholar of Andrea Semini, and an imitator of Luca Cambiasi. In endeavouring to acquire the facility of the latter, he fell into all his defects, and abandoned nature for manner and dispatch. An able designer, his works would have approached nearer to perfection if he had taken the trouble of studying them. He was copious, and ready in invention, perhaps, because his judgment was not difficult to satisfy. His principal works at Genoa, are, S. Diego and S. Girolamo, in the church of S. Francesco. In S. Ciro, Christ disputing with the doctors. At the Capuchins, four pictures, St. Francis receiving the Stigmata, the Crucifixion, S. Antonio da Padona, and S. Clara. At Rome, in the basilica of S. Peters, St. Peter walking on the Sea. He lived in habits of intimacy with the principal poets of his time, and made the designs for Tasso's Jerusalem, which were engraved by Agostino Caracci. He died in 1629, aged 72.

CASTELLI, VALERIO. He was the son of Bernardo Castelli, born at Genoa in 1625, and was a scholar of Domenico Fiasella. He did not, however, follow the style of either his father or instructor, but made choice of prototypes more suited to his genius, by studying the works of Procaccini at Milan, and of Coreggio at Parma; from whose example and a graceful manner of disposing his figures, which was natural to him, he formed a style which may be called entirely his own. His design is sometimes not the most correct, but his works are judiciously composed, harmoniously and vigorously coloured, with an admirable conduct of the chiar-oscuro. In his fresco paintings he nearly approaches the excellence of Carloni, as is evident in the Cupola of the Nunziata at Genoa, and in S. Marta. In the church of S. Maria del Gerbino, is his picture of the Conception, with two laterals of the Marriage of the Virgin, and the Presentation in the Temple; and in the ceiling, in fresco, the Crowning of the Virgin, with a choir of angels. In the church of the Benedictines, the Annunciation. At the Franciscans, the Conversion of St. Paul. The ceiling of the Augustines represents the Descent of the Holy Ghost. Valerio Castelli also excelled in painting battles, and subjects of profane his-

tory, in which he seems to have followed the style of Tintoretto and Paolo Veronese. Several of these are in the palaces at Genoa. He died in 1659, aged 34.

CASTELLI, GIOVANNI BATISTA, called IL BERGAMASCO. This eminent painter was born at Gandino, in the Valle Seriana, in the Bergamese, in 1500. He was called il Bergamasco, to distinguish him from a Genoese painter of the same name, who was a scholar of Luca Cambiasi, and excelled in miniature. When he was young, he was intrusted to the care of Aurelio Busso, of Crema, who had been a scholar of Polidoro da Caravaggio, by whom he was taught the first principles of the art. That painter took him with him to Genoa, and after some time left him in that city, unprotected and abandoned, but considerably advanced in the art, by his studies after the best masters of that school. He had the good fortune to attract the attention of a Genoese nobleman, Tobia Pallavicino, who took him under his protection, and sent him to Rome to visit the works of the great masters, and supported him in his studies, until he arrived at great proficiency in painting, sculpture, and architecture. On his return to Genoa, the first essay of his talents was decorating the palace of his protector, and some fresco paintings in the church of S. Marcellino. In the monastery of S. Sebastiano, is his justly celebrated picture of the Martyrdom of that Saint, by which he acquired great reputation. Whilst he was in the full possession of the public favour, Luca Cambiasi returned to Genoa, after completing his studies at Florence and Rome, when a liberal and laudable emulation seems to have taken place between these artists, honourable and advantageous to both. They were employed, in conjunction, by the Duke Grimaldi, in the Nunziata di Portoria, where Castelli represented in the ceiling of the choir our Saviour sitting as the judge of the world, surrounded by angels, some bearing the instruments of his passion, and others displaying a scroll, inscribed *Venite Benedicti*, painted with a beauty of colour, and a splendid effect of light emanating from the figure of Christ, that dazzles the beholder. Luca Cambiasi painted the laterals, representing the fate of the Blessed and the Reprobate, which, though possessed of great merit, are eclipsed by the transcendent powers of Castelli in composition and expression. On visiting his native country, emulous of leaving something worthy of his fame, he undertook his great work of the Saloon in the Lanzi palace at Gorlago, where he has represented some of the most interesting subjects of the Iliad, composed and executed with a grandeur that resembles the great style of Giulio Romano. Towards the latter part of his life he was invited to visit Spain, by Charles V., and was employed by that monarch in the palace of the Pardo, which he ornamented with some subjects from Ovid, and in several other works. He died at Madrid in 1570, aged 70.

CASTELLI, ANNIBALE. This painter was a native of Bologna, and flourished about the year 1605. He was a scholar of Pietro Faccini, and by imitating his manner, he fell into the same defect that is discernible in the works of that master. By loading and tormenting his carnations, he disturbed his outline, and his figures became heavy and incorrect. His best work is the raising of Lazarus, in the church of S. Paolo, at Bologna.

CASTELLO, FRANCESCO DA. This painter was born in Flanders, of Spanish parents, in 1586. He visited Rome when he was very young, for the purpose of study, during the pontificate of Gregory XIII. He painted history, generally of a small size; and his pictures were much in vogue. He also painted some works for the churches at Rome.

In S. Giacomo degli Spagnuoli, is an altar-piece representing the Assumption of the Virgin, with a glory of angels, and the apostles below; and in S. Rocco di Ripetta, a picture of the Madonna and Bambino, with St. Nicholas and St. Julian. He died at Rome in 1636, aged 48.

CASTELLO, AVANZINO, DA CITTA DI. He was a native of the Ecclesiastical states, born in 1552, and visited Rome when he was young, where he became a scholar of Niccolo Pomarancio. During the pontificates of Sixtus V. and Clement VIII. this painter was held in great esteem, and employed in the loggie of St. John, of Lateran. He also painted many pictures for the churches at Rome, of which Baglioni gives a particular account. Among his best works may be considered his pictures in S. Paolo, out of Rome, representing the Miracle of the Serpent in the Isle of Malta; the Decollation of St. Paul, and his taking up into the third heaven. He died in 1629, aged 77.

CASTELLO, CASTELLINO. This painter was born at Turin in 1579, and was a scholar of Giovanni Baptista Paggi, under whom he acquired a correct and elegant style of design. His picture of the Pentecost, in the church dello Spirito Santo at Genoa, gained him great reputation. He was also a very eminent portrait painter; and Lanzi reports, that when Vandyck visited Genoa, he particularly admired the style of Castello, and they reciprocally painted each others portraits. He died in 1649, aged 70.

CASTELLO, FELIX. A Spanish painter, born at Madrid in 1602. He was a scholar of Vincenzo Carducci, and painted history with some reputation. His principal works are in the church of the Cappuchinos de la Paciencia, at Madrid. He died in that city in 1656, aged 54.

CASTELLUCCI, SALVI. This painter was born at Arezzo in 1608, and was brought up in the school of Pietro da Cortona at Rome. He was a successful imitator of the facile and pleasing style of Pietro. There are some of his large pictures in the churches at Arezzo, which are admired for their freedom of hand and agreeable colour. He was much employed in painting easel pictures for the private collections. He had a son, Pietro Castellucci, who painted in his style, but was inferior to his father. He died in 1672, aged 64.

CASTIGLIONE, GIOVANNI BENEDETTO, called BENEDETTO. This eminent artist was born at Genoa in 1616. After studying some time under Gio. Batista Paggi, he entered the school of Gio. Andrea de Ferrari. He had made great progress under that master, when Vandyck visited Genoa, who favoured him with his friendship and advice. Advantaged by the instruction of that admirable painter, he acquired the chaste and tender tinting, and the flowing pencil, by which his works are characterised. He afterwards visited Rome, Florence, Parma, and Venice; in each of which places he left proofs of his ability. Although Benedetto is distinguished throughout Europe by his easel pictures, representing landscapes with figures and animals, he was not incapable of moving in a higher walk of art, as is evident from his fine picture of the Nativity in S. Luca, and his Magdalen and St. Catherine, in the church of the Madonna di Castello, at Genoa. He painted history, portraits, landscapes, and animals. In his historical works he appears not to have had in view the ideal beauty which is found in the great masters of

the Roman school, nor to have attempted the elegance of form, the purity of contour, or the nobility of expression, which form the essence of historical painting. He was however completely successful in the style which he seems to have preferred, of pastoral subjects, the march of caravans, and troops of animals. His pictures of that description are distinguished by a clear and vigorous colour, a lively and spirited touch, and an admirable effect of chiar-oscuro. His figures and animals are grouped in the most picturesque manner, and his landscape is always of appropriate and pleasing scenery. The latter part of his life was passed in the service of the Duke of Mantua, who accommodated him with apartments in his palace, and treated him with great liberality and munificence, and he there painted some of his finest works. As an engraver, Benedetto is deserving of particular notice. He has left us about seventy plates; executed with all the taste and spirit that are seen in his pictures. They are etched, and sometimes a little assisted with the graver; of a most masterly effect of light and shadow, and may be compared with Rembrandt, della Bella, and the most admired engravers in that style. The following are his principal prints, which are frequently marked with the cipher **BC**.

The Genius of Benedetto Castiglione, serving as a frontispiece to his work.

Portrait of Agostino Mascardi.

Portrait of Antonio Pignolesale.

Sixteen small Heads, among which is his portrait.

Six larger Heads, one of them his portrait.

Two plates of the Heads of Men and Animals.

Noah and his Children collecting the Animals.

Noah driving the Animals into the Ark.

The Departure of Jacob.

Rachel hiding her Father's Gods.

Tobit burying the Dead; a night-piece.

A similar subject; in chiar-oscuro.

The Nativity, with Angels adoring the Infant.

The Adoration of the Shepherds.

The Angel appearing to Joseph in his Dream.

The Flight into Egypt.

The Resurrection of Lazarus.

St. Roch in profile, behind him the Head of his Dog.

The Melancholy; a print so called.

The little Melancholy.

The finding the Bodies of St. Peter and St. Paul.

Four old Men visiting the Tombs by torch-light.

Circe in search of the Arms of Achilles.

A Man with some pieces of Armour, and another examining a Tomb.

A Man pushing a Boat, in which are some Animals.

Diogenes with his Lanthorn.

Pan instructing Apollo to play on his Flute.

Silenus playing on a Flute, with a Shepherdess.

A Combat of Sea Gods.

Silenus drunk, with three Satyrs.

A Bacchanal, with a Satyr on a Pedestal.

A Woman beating a Boy.

A Menagerie of various Fowls.

A Landscape; inscribed *Gio. Benedette Castiglione, Gen. sec. 1658.*

A Landscape; apparently a frieze; *Castiglione, fec.*

A Shepherd driving his Flock.

Two Shepherds, one on Horseback, driving their Flocks.

A Capuchin discovering the Body of St. Jerome.

Eleven plates of Vignettes, &c.

Benedetto Castiglione died in 1670, aged 54.

CASTIGLIONE, FRANCISCO. Was the son of the preceding artist, and painted landscapes, with figures and animals, in the style of his father, but never rose above mediocrity.

CASTILLO, AUGUSTIN. A Spanish painter, born at Seville in 1565. Palomino does not state by whom he was instructed; but he painted several pictures for the churches at Cordova, in which city he chiefly resided, some of which are almost entirely perished from damp and neglect. Among his best works is the Conception, in the church of Nuestra Sennora de los Libreros, and some pictures in the convent of San Pablo. He died in 1626, aged 61.

CASTILLO, JUAN DEL. He was the brother of the preceding artist, born at Seville in 1584, and was a painter of considerable merit. He had the advantage of being educated under Luis de Vargas, by whose instruction, and a natural disposition for the art, he proved a distinguished painter of history. His principal works are at Seville and Granada. He was the instructor of some of the greatest artists in Spain. Murillo, the celebrated Alonzo Cano, and Pedro de Moya, were his scholars. He died at Cadiz in 1640, aged 56.

CASTILLO, Y SAABEDRA, ANTONIO DEL. This eminent Spanish painter was the son of Augustin del Castello, born in 1603, by whom he was instructed in the elementary principles of the art. After the death of his father he became a scholar of Francesco Zurbaran, an artist at that time in great repute. In the cathedral at Cordova, there are many pictures which bear ample testimony of this painter's merit; and if his colouring had been equal to his composition and design, few artists of his country would have surpassed him. This is evident in his pictures of St. Peter and St. Paul, and the Assumption of the Virgin in that church. In the convent of San Francisco at Cordova, is a picture by Castillo, representing a subject from the life of that saint, which he painted in competition with Juan de Alfaro, whose practice it was to mark his pictures, *Alfaro, pinxit.* To shew his contempt for the vanity of his rival, he inscribed his picture *Non fecit Alfaro.* In 1666, he visited Seville, where he had not been since his youth. At that period Murillo was in the zenith of his fame, and his works were the objects of universal admiration. On seeing the pictures of that great master, he was so struck with their extraordinary beauty and his own inferiority, that he exclaimed, *Yá murio Castillo!* and from that time sunk into a despondency, which hastened his death. He died in 1667, aged 64.

CASTREJON, ANTONIO. This Spanish artist was born at Madrid in 1625. He was most celebrated for historical subjects of a cabinet size, although he painted several larger works for the churches, which possess great merit. In the church of San Miguel is a picture by him of St. Michael triumphing over the Dragon of the Apocalypse; and in

San Gines the Presentation in the Temple; and some subjects of the life of the Virgin. He died at Madrid in 1690, aged 65.

CASTRO, GIACOMO DI. According to Dominici, this artist was born at Sorrento, about the year 1597. He was a scholar of Gio. Batista Caraccioli; but he afterwards received some instruction from Domenichino, when that master visited Naples to paint the great chapel of the treasury. There are some of his works in the churches at Sorrento, of which one of the most esteemed is the picture of the Marriage of the Virgin. He died in 1687, aged about 90.

CATALANI, ANTONIO, called il ROMANO. This painter was born at Bologna about the year 1596, and was educated under Francesco Albano. He was a close imitator of the pleasing style of his master, and painted several pictures for the churches at Bologna, although he was more employed on easel pictures for the private collections. In the church of La Madonna del Grada, are four pictures of the patron Saints of the City, in four niches; and in the church del Gesu, St. Peter healing the Lame at the porch of the Temple.

CATALANI, ANTONIO, the SICILIAN. This painter was born at Messina in 1560. Lanzi is of opinion that he studied at Rome, and formed his style from the works of Federigo Baroccio, where he acquired that harmony of colour and softness of effect which are seen in his works. Such is his large picture of the Nativity in the church of the Capuchins at Gesso. He died in 1630, aged 70.

CATENA, VINCENZIO. A Venetian painter, who flourished about the year 1500. He was either a disciple of Giorgione, or formed himself by studying the works of that master. He painted portraits with great reputation, but was more esteemed for his easel pictures of historical subjects. He was also employed for the churches at Venice. His best works are in S. Simeone Grande, alla Carità, and in S. Maurizio. They possess merit, but retain something of the dry and gothic.

CATENARO, J. B. A painter and engraver of whom nothing more is known than that he had lived in London and at Madrid. He etched the portrait of L. Giordano, signed *J. B. Catenaro, pinx. Madridi et Londini, sculp.* We have also by him a Woman seated in a landscape, with Children, and Apollo surrounded by Cupids; from his own designs.

CATHELIN, LOUIS JACQUES. A French engraver, born at Paris in 1736. He was one of the best pupils of Le Bas. We have several plates of portraits, and various subjects, chiefly after the modern painters of his country, which are very neatly engraved. Among which are the following:

PORTRAITS.

L'Abbe Terray; *after Roslin*; his reception plate at the Academy.

Louis XV.; *after L. M. Vanloo.*

Joseph Vernet, painter of marines; *after the same.*

Henry IV. of France; *after a drawing by Cochin.*

Jean Jacques Balechou, engraver; *after Arranou.*

Mary Theresa, Empress of Germany; *after Ducreux.*

Joseph II., Emperor; *after the same.*

M. de Marmontel; *after Cochin.*

Louis Joseph Bourbon, Prince de Condé.

Equestrian Statue of Louis XV.

VARIOUS SUBJECTS.

The Death of Lucretia; *after Pellegrini.*

Latona revenged; *after Ph. Lauri*, begun by *Balechou*, and finished by *Cathelin.*

Erigone; *after Monsiau.*

A Waterfall, with Fishermen; *after J. Vernet.*

A set of Four, of the Times of the Day; *after the same.*

CATI, PASQUALE, DA JESI. According to Baglioni, this painter flourished at Rome during the pontificates of Gregory XIII., Sixtus V., and Clement VIII. He was employed in the loggie of the Vatican, where he painted the Passion of our Saviour, and some friezes in the Sala Clementina. In S. Maria Trastevere, the chapel of the Cardinal Altemps is painted by Cati, representing subjects from the life of the Virgin. He died at Rome in the pontificate of Paul V., aged 70.

CATTANIO, COSTANZO. This painter was born at Ferrara in 1602. He was first a scholar of Ippolito Scarsellino, but afterwards frequented the school of Guido, at Bologna. This artist is stated by Lanzi to have been of so boisterous and quarrelsome a disposition, (which that author remarks, was not unfrequent among the painters who lived at the time of M. A. Caravaggio) and was so frequently engaged in broils and outrage, that he passed the greater part of his life in a state of contumacy or exile. The turbulence of his nature evinced itself in many of his works, which generally represented soldiers and banditti, painted in a hot and menacing tone of colour. That he could occasionally divest himself of this ferocity, when the solemnity of the occasion required it, is evident from his pictures of the Flagellation, and the Ecce Homo, in the church of S. Giorgio, at Ferrara; his Christ praying on the Mount in S. Benedetto, and his Annunciation in S. Spirito, have something of the grace and suavity of Guido. He died in 1665, aged 63.

CATTAPANI, LUCA. He was born at Cremona about the year 1570, and was instructed in the school of the Campi. He distinguished himself by an uncommon facility. Many of the works of his master were copied by him, with a precision that might deceive the most experienced. Of his own compositions, the most meritorious was his picture of the Decollation of St. John, in the church of S. Donato at Cremona. He painted some works in fresco, but was not so successful as in oil.

CATTINI, GIOVANNI. A modern engraver, born at Venice in 1730. He has engraved some antique statues which are at Venice, and a set of fourteen disgusting large heads, from Piazzetta. He also engraved some other portraits of Venetian nobles, and Francesco Zuccarelli, painter.

CAVAGNA, GIOVANNI PAOLO. This painter was born at Borgo di San Leandro, in the Bergamese, in 1560. His inclination for the art led him to Venice at the period when

Titian was in the zenith of his fame; and, according to Tassi, he had the advantage of studying for a short time in the school of that great master. On his return to Bergamo, he finished his studies under Gio. Batista Moroni, a distinguished painter, and acquired an admirable impasto of colour, and a firm pencil. He appears to have adapted the style of Paolo Veronese; and his best works, both in oil and in fresco, resemble those of Paolo. He particularly excelled in painting old men and children, as is evident in his picture of the Assumption, with a glory of angels and the Apostles, painted in fresco, in the choir of S. Maria Maggiore, at Venice. He was not less successful in his oil pictures of the Nativity, and Esther before Ahasuerus, in the same church. His Crucifixion, in S. Lucia, is one of the vaunted works of art at Venice. He died in 1627, aged about 67.

CAVAGNA, FRANCESCO, called CAVAGNUOLO. He was the son of the preceding artist, and flourished about the year 1625. He painted history in the style of his father, but never rose above mediocrity. His best work is in the church of the Padri Zoccalanti del Romacolo, representing the Virgin and infant Jesus in the Clouds, with S. Lodovico and S. Caterina. He died young, in 1630.

CAVALLERIIS, GIOVANNI BATISTA. An Italian engraver, born near Brescia, about the year 1530. He flourished at Rome from 1550 to 1590. His style of engraving resembles that of Æneas Vico, although inferior to him. Many of his plates are copied from other prints, and are executed in a stiff, tasteless style, and incorrectly drawn. They are etched, and finished with the graver. He was very laborious, and his plates amount to near 380. The following are those most worthy of notice, which are sometimes marked with the cipher CB.

The Frontispiece, and Heads of the Popes, for the *Vite de Pontefici*.

The Prints for the book, entitled, *Beati Apollinaris Martyris, &c.*

Thirty-three plates of the Ruins of Rome; *after Dossius*. 1579.

Ecclesiæ Anglicanæ Trophæ; *after Nic. Circignano*.

Christ among the Doctors; supposed *from his own design*.

The Last Supper; *the same*.

The Image of the Virgin of Loretto. 1566.

The House of Loretto, and the Miracles wrought there. 1569.

The Jubilee in 1585, with a view of the old Church of St. Peters.

A Sea-fight against the Turks; for the book of *Ciacioni*.

The Virgin, called "The Silence;" *after M. Angelo*.

The dead Christ in the lap of the Virgin; *after the same*.

The Conversion of St. Paul; *after the same*.

The Martyrdom of St. Peter; *after the same*.

The Animals coming out of the Ark; *after Raffaello*.

Moses shewing the Tables of the Law; *after the same*.

The Miracle of the Loaves; *after the same*.

Christ appearing to St. Peter; *after the same*.

The Battle of Constantine with Maxentius; *after the same*.

The Murder of the Innocents; *after the same*.

Susanna and the Elders; *after Titian*. 1586.

St. John preaching in the Wilderness; *after A. del Sarto*.

The Descent from the Cross; *after Daniello da Volterra*.

The Virgin and Infant in the Clouds ; *after Livio Agresti.*
 The Elevation of the Cross ; *after the same.*

CAVALLINI, PIETRO. This old painter was born at Rome in 1279. He was a disciple of Giotto, and like him practised the mosaic art as well as painting. La Guida di Roma mentions some of his works still existing ; and that of Florence by Cambiagi, commends a picture by him of the Annunciation ; but his most considerable work is at Assisi, representing the Crucifixion ; a curious and venerable relic of the dry and gothic style, prevalent at that early period of the art. He died, according to Lanzi, in 1344. Vasari says in 1364.

CAVALLINO, BERNARDO. This painter was born at Naples in 1622. He was a scholar of Massimo Stanzioni, and was certainly the ablest of the many artists that studied under that master. His progress was so rapid, that it excited the jealousy of his instructor. His talent was in painting historical subjects of an easel size, in which he became one of the most esteemed painters of the Neapolitan school. The collections at Naples possess many of his works, in sacred and profane history, finely composed in a Poussinesque style, full of character and expression, with a colour in which he seems to have imitated the brilliancy of Rubens. There is nothing slight or neglected in his pictures, and nothing was wanting to his fame but a longer continuance of life, which he imprudently shortened by intemperance and debauchery. He died in 1656, aged 34.

CAVALLUCCI, ANTONIO. He was born at Sermoneta in 1752, and was perhaps the most admired painter of the modern Roman school, after Mengs and Pompeo Battoni. His most esteemed pictures are, St. Bona distributing his Wealth to the Poor and taking the religious Habit, at Pisa ; S. Francesco da Paolo, in the Basilica di Loreto ; and his celebrated picture of Venus with Ascanius, in the Palazzo Cesarini at Rome. He died in 1795, aged 43.

CAVARAZZI, BARTOLOMEO, called CRESCENZI. This painter was born at Viterbo about the year 1590, and was a scholar of Cavaliere Roncalli, called Pomarancio. He had made great progress under that master at Rome, when he was taken into the protection of the noble family of Crescenzi, from whence he acquired the name of Crescenzi. He painted many pictures for his patron, and was also employed for the public edifices at Rome. In the church of S. Andrea della Valle, is a picture by him of S. Carlo kneeling with a Choir of Angels. In S. Orsola, he has represented that Saint, with the Legend of the eleven thousand Virgins, and in the Convent of St. Anna, the Virgin and infant Jesus with St. Ann. He died at Rome in the prime of life, in 1625, aged 35.

CAVAZZA, GIOVANNI BATISTA. A painter and engraver, born at Bologna about the year 1620. He studied under Cavedone and Guido, and painted some pictures for the public places at Bologna. In the Nunziata, are several Saints painted in fresco by this master. He has engraved the following plates from his designs :

The Crucifixion
 The Resurrection.
 The Death of St. Joseph.
 The Assumption of the Virgin.

CAVAZZA, PIER FRANCESCO. This painter was born at Bologna in 1675, and was a scholar of Domenico Viani. He painted history, and was employed for the churches at Bologna. In S. S. Sebastiano and Rocco, is the Conception, and St. Sebastian, and St. Roch. In S. Colombano, S. Niccolo, and S. Giovanni Batista; and in S. Guiseppe, the Nativity. He died in 1733, aged 58.

CAVAZZONI, FRANCESCO. He was born at Bologna in 1559, and was first a scholar of Bartolomeo Passerotti, but afterwards frequented the school of Lodovico Caracci. Less distinguished than Guido and Domenichino, he held a respectable rank amongst the followers of that great school. His works are chiefly at Bologna. The principal of which are, Magdalen at the Feet of Christ, in S. Madalena di via S. Donato; the Crucifixion in S. Cecilia; and St. John preaching in S. Giovanni, in Monte.

CAVE, F. MORELLON LE. A French engraver, who was a pupil of Bernard Picart, and flourished about the year 1730. He resided sometime in England, and engraved some portraits, chiefly for the booksellers. We have by him,

William Augustus, Duke of Cumberland.

John Locke.

Dr. Edward Pocoke, prefixed to his theological works.

His own portrait.

CAVEDONE, GIACOMO. This eminent but unfortunate painter, was born at Sassuolo in the Modenese, in 1577. Driven, when a boy, from his home by the severity of his father, he sought a subsistence by becoming a page to a nobleman, a great lover of the art, who possessed a valuable collection of pictures. The young Cavedone had employed himself in his moments of leisure, in copying some of them with a pen; which appeared to his master such extraordinary efforts of untaught nature, that he shewed them to Annibale Carracci, and introduced the young artist to him, who encouraged the youth to persevere, and gave him some of his drawings to copy. He soon afterwards received him into his school. The advancement of Cavedone under such an instructor was surprising. On leaving the school of Caracci, he went to Venice, where he applied himself to study the works of Titian, and acquired that admirable style of colouring in which he may be said to have surpassed every other painter of his school. On his return to Bologna, he commenced the display of his talents with such eclat, that some of the pictures he painted for the churches were esteemed almost equal to the works of Annibale. At this period of his life his design was elegant and correct, and his colouring so tender, and at the same time so vigorous, that it is recorded by Lanzi, that Albano, on being asked by a stranger, if there were any pictures by Titian at Bologna, replied, "No, but there are two by Cavedone in S. Paolo, which amply supply the want of them, and are even painted *con piu bravura*." He possessed an uncommon facility, and a promptness of operation, which, notwithstanding, had nothing of the appearance of negligence. In his fresco works, he was singularly harmonious, using little variety of tints, but so admirably appropriated to that style of painting, that Guido adopted him as a model. Such was the celebrity Cavedone had acquired, when, by that transition of circumstances, to which human life is liable, he sunk not only to mediocrity, but at last, the painter, who in the prime of his career, promised to be the honour and support of the art in his country, was reduced to the miserable necessity of painting *ex voti*, for subsistence. Superstition had

charged his wife with witchcraft, and that absurd accusation plunged him into the deepest affliction. The loss of an only son, who had shown the most marked and promising disposition for the art, filled the cup of his affliction. He sunk into a childish and stupid despondency, and died in the horrors of wretchedness and want, in 1660, aged 73. The principal works of Cavedone, are, his fine pictures of the Nativity, and the Adoration of the Magi, in S. Paolo at Bologna. In the Ospitale di S. Francesco, the Holy Family, with St. John and St. Francis. In S. Michele Arcangelo, the Last Supper. In S. Salvatore, the Four Doctors of the Church. But his most distinguished production is in the church of the Mendicanti di dentro, representing S. Alo, and S. Petronio, kneeling before the Virgin and Infant, with a glory of angels; a picture in which he appears to have assembled the greatest beauties of the art; an admirable composition, an enchanting colour, truth and expression in the heads, a grand and simple cast of the drapery, forming one of the most attractive objects of art, even in a city so rich as Bologna.

CAUKERKEN, CORNELIUS VAN. A Flemish engraver, born at Antwerp in 1625. He engraved several plates of portraits, and other subjects, from Rubens, Vandyck, and other Flemish painters. They are executed with the graver, in a stiff laboured style, but are not without merit. The following are his best prints :

PORTRAITS.

Peter Snayers, painter of battles ; *D. van Heil, pinx.*
 Tobias Verhaect, landscape painter ; *Ottovenius, pinx.*
 Robert van Hoeck, painter ; *Gon. Cocques, pinx.*
 Peter Meert, portrait painter ; *C. Caukerken, fec.*
 Charles Vandenbosch, Bishop of Bruges.
 Charles II. King of England, the figure by *Caukerken*, the rest by *Hollar*.

VARIOUS SUBJECTS.

The dead Christ in the lap of the Virgin ; *after An. Carracci.*
 The dead Christ, with the Virgin, Magdalen and St. John ; *after Vandyck.*
 The Descent of the Holy Ghost ; *after Vandyck.*
 Charity, with three Children ; *after the same.*
 The Roman Charity ; *after Rubens.*
 St. Ann, with the young Virgin Mary ; *after the same.*
 The Martyrdom of St. Lievinus ; *after the same.* The best impressions are before the name of de Hollander.
 A Woman suckling an Infant ; *after A. Diepenbeck.*

CAULA, SIGISMONDO. This painter was born at Modena in 1637. He was a scholar of John Boulanger, but finished his studies at Venice, after the works of Titian and Tintoretto. Besides his altar-pieces, he painted cabinet pictures for the private collections. His best production was his large picture of the Plague, in the church of S. Carlo, painted with great vigour and expression. In the latter part of his life he became more languid in his colouring and execution.

CAXES, PATRICIO. This painter was a native of Arezzo. It is not mentioned by whom he was instructed, but he was an artist of sufficient celebrity to be invited to Spain by Philip II., who employed him in the palaces at Madrid. He was appointed to paint the

Queen's Gallery in the palace of the Pardo. On this occasion he made choice of the Chastity of Joseph, a subject not the most appropriate for the ornament of the apartment of a princess. It was destroyed with many other valuable works of art, in the conflagration of that palace. He died at Madrid in 1625.

CAXES, EUGENIO. He was the son and scholar of the foregoing artist, born at Madrid in 1577. He assisted his father in several of his works for the court, and was made painter to Philip III., in 1612. He was continued in that situation by Philip IV., who succeeded to the throne in 1621, and painted the portrait of the King, as well as some historical works in the palaces. He was also much employed for the churches and convents; who, following the example of the court, gave very liberal encouragement to the arts. In the church of San Martin at Madrid, are his two pictures of the Nativity, and the Adoration of the Magi. In the monastery of San Augustin Calzada, is a fine picture of St. Joachim and St. Ann. He painted several works in fresco, in conjunction with Vincenzio Carducci, in the palace of the Pardo. It is remarkable that almost all the works of this artist, except those in the churches above mentioned, were destroyed by fire. The convent of San Philipe at Madrid, where there were many of his performances, was burnt in 1718, and the palace of the Pardo was consumed by the same dreadful element. He died in 1642, aged 65.

CAYLUS, ANNE CLAUDE PHILIPPE, COMPTE DE. A celebrated French amateur, who has etched an infinite number of plates, in which he is more distinguished for his zeal than his talent. His plates, after the drawings of Bouchardon, were finished by Fessard and his pupils; and the set of gems from the designs of the same artist, were terminated by Le Bas. They deserve attention however as preserving the subjects of the masterly sketches of the most celebrated painters. The extraordinary number of his prints, shew that he must have devoted to them the greatest part of his life. Besides some portraits, the following are his works most deserving attention:

A set of about Two Hundred Plates, after the Drawings in the Collection of the King of France.

A set of ten Antique Gems, from drawings by *Edme Bouchardon*, etched by *C. de Caylus*, and terminated with the graver by *Le Bas*.

A set of six Mythological Subjects; after *Bouchardon*; etched by *C. de Caylus*, and terminated with the graver by *Fessard*.

A set of Thirty Heads; after *Rubens* and *Vandyck*; from the Crozat Collection.

A set of fifty grotesque Heads; after *Leonardo da Vinci*.

A set of fine sketches; after *della Bella*.

He published a *Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, Romaines, et Gauloises*. In seven volumes; of which the last volume appeared two years after his death, in 1767. Count Caylus was born at Paris in 1692, and died there in 1765.

CECCARINI, SEBASTIANO. This painter was born at Urbino about the year 1700, and was a scholar of Agostino Castellacci. He painted history at Rome with reputation during the pontificate of Clement XII. The *surporta* of the church of S. Urbano in Campo Carleo, representing that Saint, and the principal altar-piece of the same church, are by Sebastiano; as is the picture in the cappella degli Svizzeri in the Quirinal. But his best works are at Faro, where he chiefly resided; of which are, his S. Lucia at the

Augustines, and several subjects of sacred history in the public palace. He died in 1780, aged about 80.

CECCHI, GIOVANNI BATISTA. A modern Florentine engraver, born at Florence about the year 1748. He engraved several portraits for the work intitled, "*Serie degl' uomini illustri*," and for the life of the Marchesi di Pombal ; we have also by him the following plates after various Italian painters :

The Vocation of St. Andrew to the Apostleship ; *after L. Cardi.*

The Martyrdom of St. Lawrence ; *after P. da Cortona.*

The Martyrdom of St. Vitalis ; *after F. Baroccio.*

The Stoning of Stephen ; *after the same.*

The Entombing of Christ ; *after Daniello da Volterra.*

Cataline's Conspiracy ; *after Salvator Rosa.*

CECIL, THOMAS. An English engraver, who flourished about the year 1630. The partiality of Evelyn for his countryman has induced him to place this artist on a level with the greatest artists of his time ; a period which was distinguished by some of the greatest engravers of France, particularly Nanteuil, and at which engraving was at a very low rank in England. However undeserving of this flattering character, his plates are not without considerable merit. They are neatly executed, entirely with the graver ; and chiefly consist of portraits from his own designs. The following are his principal prints :

PORTRAITS.

Queen Elisabeth on Horseback.

Walter Curle, Bishop of Winchester.

William Cecil, Lord Burleigh.

Edward Reynolds, Bishop of Norwich.

Thomas Kidderminster of Langley, 1628 ; scarce.

John Talbot, Earl of Shrewsbury.

Sir John Burgh, killed at the Isle de Rheé ; this print is very scarce, as it is thought the plate was altered, and the title changed for that of Gustavus Adolphus, and inserted in *Scudery's Curia Politice*.

John Weaver, prefixed to his Funeral Monuments. 1631.

A small whole-length of Archee, the King's Jester.

Sir John Hayward, Knt. L. L. D.

The Frontispiece to *Ambrose Parry's Works*. 1634.

The Frontispiece to *Devout Meditations*. 1629.

The Frontispiece to *Lord Bacon's Sylva Sylvarum*.

CELESTI, CAVALIERE ANDREA. This painter was born at Venice in 1637. He was a scholar, though not an imitator of Matteo Ponzoni. To a fertile invention he added a vagueness of style, and a flowing outline that resembles Paolo Veronese. His colouring is clear, brilliant, and tender. Sometimes from the defective priming of his canvass his pictures have lost something of their original freshness, and in the demitints appear to have in some degree perished, by which the harmony of the effect is somewhat diminished. He painted history both in large and in easel pictures ; and sometimes conversations and pastoral subjects. His principal historical works are in the church of the Ascension at Venice, of which the most esteemed is the Adoration of the Magi, and

in the Ducal palace a picture of a subject from the Old Testament, which is highly esteemed. He died in 1706, aged 69.

CELIO, GASPARO CAVALIERE. He was a native of Rome, and, according to Baglioni, was a scholar of Niccolo Circignani, called dalle Pomerance. There are several of his works in the churches at Rome, of which the most esteemed are, in S. Giovanni Laterano, St. Michael discomfiting the rebel Angels; in S. Carlo a Catinari, St. Charles Borromeo; in the Mendicanti, St. Francis receiving the Stigmata; in the gallery of the Palazzo Mattei, Moses passing the Red Sea. He died at Rome in 1640.

CERESA, CARLO. This painter was born at Bergamo in 1609, and was educated under Daniello CRESPI, an able painter of Milan. In a short time he acquired a style of design and colouring nearly approaching the merit of his master. A tasteful arrangement of his figures, great suavity of colour, an agreeable expression in his heads and forms, which appear to be drawn from the best models of the art. Such are the characteristics given by TASSI of the works of this estimable painter. His works are chiefly in the churches at Bergamo. In the cathedral, is his picture of S. Vincenzo carried up to Heaven by Angels. In the cupola of St. Francesco, four of the Prophets. One of his finest pictures is the Resurrection, in the church of S. Pietro. He was also a very eminent portrait painter. He died in 1679, aged 70.

CEREZO, MATTEO. A Spanish painter, born at Burgos in 1635. He went to Madrid when young, and frequented the school of Don Juan CARENNO. After establishing his reputation, by some pictures for the churches at Madrid and Valladolid, he was employed, in conjunction with Francisco de Herrera el Mozo, painter to Philip IV. in some of the works he was engaged in for the king. The most esteemed picture of Cerezo, is Christ, with the Disciples at Emaus; which, in the inflated language of his Spanish biographer, Bermudez, is equalled to Titian. He died in 1685, aged 50.

CERQUOZZI. See ANGELO, M.

CERRINI, GIOVANNI DOMENICO, called IL CAVALIERE PERUGINO. He was born at Perugia in 1606. He frequented the school of Guido for some time, and became a graceful and elegant designer, with an expression in his heads, that occasioned some of his works to be taken for those of his instructor. His best production is in fresco in the Cupola of la Madonna della Vittoria, representing St. Paul taken up into Heaven. He died in 1681, aged 75.

CERVA, GIOVANNI BATISTA. This painter was a native of Milan, and flourished about the year 1550. According to LANZI, he was a scholar of Gaudenzio Ferrari. The only work of this artist, mentioned by his biographers, is described as one of the finest pictures at Milan. It represents the Incredulity of St. Thomas. The animated expression of the heads, the great style of design, and the harmonious effect of the whole, place this artist in a high rank among the painters of the Milanese school.

CERVELLI, FEDERIGO. He was a native of Milan, and flourished about the year 1690. He was a scholar of Pietro Ricchi, called il Lucchese, whom he equalled in the freedom

of his pencil, and surpassed in the correctness of his design, and the *impasto* of his colour. One of his best works is at the *Scuola di S. Teodoro*, representing a subject from the life of that Saint.

CERVETTO, GIOVANNI PAOLO. He was born at Genoa about the year 1630. According to Soprani, he was a scholar of Valerio Costelli, whose vigorous style he imitated with great success, but died young, in 1657.

CERVI, BERNARDO. This painter was a native of Modena, and a scholar of Guido. He possessed an extraordinary genius, and in the judgment of his excellent instructor would have reached a high rank in the art, had he not been cut off in the prime of his life by the plague, which visited Modena in 1630. His principal works are his frescos in the dome at Modena, in the churches of which city there are some altar-pieces by him.

CESARI, CAVALIERE GUISEPPE, called d' ARPINO. This eminent painter was born at the castle of Arpino, in the kingdom of Naples, in 1560. He was the son of a very humble artist, who earned a miserable pittance by painting *ex voti*, and who taught his son what he knew of the art, with the sole view of succeeding him in that kind of manufacture. The young Cesari employed what leisure moments he had, in improving himself in drawing, and, at the age of thirteen, obtained his father's consent to go to Rome in search of employment. Arrived in that capital, he was under the necessity of offering his services to arrange the pallets of the artists who were then employed in the Vatican under Gregory XIII. He had been some time in that servile situation, when he took an opportunity, in the absence of the painters, to sketch some figures on the wall, which excited the surprise and admiration of every one, particularly Fra. Ignazio Danti, the superintendant of the works of the Vatican. He acquainted the Pope with so extraordinary a circumstance, who immediately took the young artist under his protection, and placed him in the school of Niccolo Pomerancio. The instruction of that master was not calculated to correct a disposition naturally given to the extravagant and capricious, encouraged as it was, by the prevailing taste of the time, for seductive glitter and ostentation. This depraved feeling was then in vogue, and Guiseppino, in a short time, was regarded as the most distinguished painter at Rome. His works possess an appearance of grandeur in the composition, lightness and facility in the design, and an alluring dexterity of execution; and his admirers were not disposed to look for sublimity of conception, purity of contour, an elevated expression, or harmony of effect. He was a perfect master of the arts of intrigue, and had the talent of exalting the merits of his own productions, whilst he vilified and depreciated the works of others. Clement VIII. who succeeded to the papal throne, continued to him the favour and protection he had experienced from his predecessor, and conferred on him the knighthood of St. John of Lateran. Abusing a natural facility, and yielding to the fire of an unrestrained imagination, Cesari appears to have skimmed the surface of the art, without venturing to dive into its depth. Finding that he could satisfy the popular expectation, without the labour of study, he did not think it necessary to consult nature or the best models of antiquity. By straining the attitudes of his figures, he expected to give them animation and movement; and when he attempted expression, he fell into distortion and grimace. Those of his works in which these defects are least discernible, are such as admit of bustle, and require a crowded composition. Such are his battle pieces and processions,

in which the horses are drawn with great spirit, and his readiness of invention is surprising. With all his deficiencies, he enjoyed, during his life, a celebrated rank among the artists of his time, and his school was one of the most frequented in Rome. As he lived to the age of eighty, it is not surprising that his style should vary considerably in the different parts of his long life, or that his last works partook of the languor and feebleness of age. His works at Rome are numerous, among the principal are, the Cupola of S. Prassede, representing the Ascension, with the Virgin and the Apostles; the Assumption of the Virgin in S. Giovanni Grisogono. But his most celebrated performance is the saloon, called by his name, in the Campidoglio, where he has represented in fresco, the History of Romulus and Remus, the Combat of the Horatii with the Curiacii, the Battle of the Romans and Sabines, and the sanguinary Conflict between the Romans and the Veii. Cesari died at Rome in 1640, aged 80.

CESARI, BERNARDINO. He was the brother and scholar of Guiseppe Cesari, whom he assisted in many of his works. He also painted several pictures of his own composition in the churches at Rome, entirely in the style of his brother. In S. Carlo a Catinari is a picture by him of Christ appearing to Magdalen. For Clement VIII. he painted a large fresco work in St. John of Lateran, representing the Emperor Constantine in a Triumphal Car, with many figures. He died at Rome in the prime of life during the pontificate of Paul V.

CESI, BARTOLOMEO. This painter was born at Bologna in 1556. He was first a scholar of Gio. Francesco Bezzi, called Nosadella, but afterwards studied the works of Pelegrino Tibaldi. Contemporary with the Caracci, and not unfrequently painting in competition with them, he preserved their esteem by the amiability of his mind, as much as he excited their emulation by the display of his talents. Careful and correct in his design, without timidity; happy in the choice of his forms, and delicately tender in the purity of his tints; his works appear to have been the model from which Guido chiefly formed the suavity and elegance of his style. His powers are more extensive in his fresco works than in his oil paintings, although he has displayed an uncommon excellence in both in his numerous pictures in the public edifices at Bologna. His principal works in that city are in S. Giacomo Maggiore; the Virgin and Infant in the Clouds with a Glory of Angels, St. John, St. Francis, and St. Benedict; in S. Martino, the Crucifixion; in S. Domenico, the Adoration of the Magi, and the Descent of the Holy Ghost; in the Certosa, are his fine pictures of Christ praying in the Garden, and the Descent from the Cross. His most celebrated production is his set of ten fresco pictures in the palazzo Favi of subjects from the life of Æneas. He died, according to Baldinucci and Lanzi, in 1629, aged 73.

CESI, or CESIO, CARLO. A painter and engraver of the Roman school, born at Antrudoco, in the Roman state, in 1626. He was brought up at Rome, in the school of Pietro da Cortona, and was employed with some of the best artists of his time in several public works during the pontificate of Alexander VII. He painted history, and his works are held in considerable estimation. In the Quirinal, he painted the Judgment of Solomon, and others of his works are in S. Maria Maggiore and in the Rotonda. Carlo Cesi was also an engraver of some eminence; we have by him several plates, after the Italian painters of his time. His plates are etched and terminated with the graver, in a free masterly

style. His drawing is generally correct, and his prints have the effect of the works of a painter. The following are his principal works as an engraver:

The Virgin and infant Jesus with St. John; half-length.

St. Andrew led to Martyrdom, prostrating himself before the Cross; *after Guido*.

The Frontispiece to the book entitled, *Discorsi della Musica*.

Sixteen plates from the Pamphili Gallery; *after P. da Cortona*.

Forty-one plates of the Farnesian Gallery; *after An. Caracci*.

Eight plates of the Chapel Buongiovanni; *after Lanfranco*.

Carlo Cesi died in 1686, aged 60.

CESPEDES, PABLO, called in Rome CEDASPE. This distinguished personage and excellent artist, was born at Cordova, about the year 1535. He was educated in the clerical seminary, was thoroughly acquainted with the oriental and classical languages, and spoke fluently most of the modern ones. His learning and merit raised him to the rank of a dignitary of the church. As a painter he stands among the most eminent that his country has produced. To perfect himself in this art, he travelled twice to Rome for the purpose of contemplating the works of the great masters, particularly those of Michael Angelo Buonarotti, and even at Rome distinguished himself by several works in the public edifices. In the Trinitá de Monti, he painted the Annunciation and the Nativity, and in the vault of the same chapel, several subjects of the life of the Virgin. Whilst at Rome, he formed a close intimacy with Federigo Zuccherò, and when that painter was afterwards applied to by the bishop of Cordova to paint a picture for his cathedral, Zuccherò declined executing the commission, given as his reason, that whilst Cespedes was in Spain, they need not send to Italy for painters. His works are chiefly at Cordova. In the cathedral is his fine picture of the Last Supper, so much extolled by Palomino, for the admirable discrimination of character in the Christ and the different Disciples; in the same church, the Virgin and Infant with St. Anne; and in the Jesuits college of Santa Catalina, is the Martyrdom of that Saint with a Glory of Angels. As a colourist, he was one of the greatest artists of his country; and his Spanish biographer ventures to assert, that in this respect he sometimes approaches the beauty of Coreggio. This eminent personage was no less remarkable for his modesty and humility, than for the extent and variety of his acquirements. He died at Cordova in 1608, aged 70.

CHAMBERLAIN, MASON. An English portrait painter, who had the reputation of being very successful in his likenesses. He was one of the original members of the Royal Academy. He died in 1787.

CHAMBERS, THOMAS. An English engraver, born in London about the year 1724. He engraved many plates for Mess^{rs}. Boydell's collections, and several portraits of artists for Lord Orford's anecdotes. They are executed with the graver, in a firm, but not a pleasing style. The following are some of his best prints:

A Concert; *after M. A. Caravaggio*.

Raffaello's Mistress; *after Raffaello*.

The Holy Family; *after B. Murillo*.

St. Martin dividing his Cloak; *after Rubens*.

St. Peter and St. John healing the Sick; *after S. Bourdon*.

Jupiter and Antiope; *after Casali*.

Helen Forman; *after Vandyck.*

The Good Man at the Hour of Death; *after Hayman.*

The Wicked Man; the companion; *after the same.*

The Death of Turenne; *after Palmieri.*

CHAMPAGNE, PHILIP DE. This painter, though born at Brussels in 1602, went to France when he was very young, and having resided there the remainder of his life, he is generally regarded as of the French school. He had not the advantage of the instruction of any eminent painter, and the greatest assistance he received was from Fouquieres, the landscape painter, who lent him some of his drawings. When he was nineteen years of age, he left Brussels, with an intention of visiting Italy, and arrived at Paris in 1621. He there met with such encouragement, in painting portraits and landscapes, that he abandoned his project of visiting Rome, and remained at Paris. Niccolo Poussin arriving from Italy, admired the works of Champagne, and an intimate acquaintance took place between them. In a short time he acquired such celebrity, that he was appointed superintendant of the works of the Queen, and for some time was one of the most admired and most occupied artists in Paris.

Champagne has the merit of a precise imitation of nature, without choice, and without animation. He gave a correct representation of the precise form of his subject, but it was devoid of life and movement, and totally divested of that sensibility of expression which feeling alone can inspire. His colour, like the other painters of his country, is excellent. To have reached an elevated rank in the art, Champagne wanted that sacred fire which nature had denied him.

He excelled in portrait painting, and the picture of himself placed in the gallery of the academy, which has been so admirably engraved by Edelinck, is not unworthy of the first artists in that department. Among the best works of Champagne, are his pictures at the Carmelites at Paris, representing the Nativity, the Adoration of the Magi, the Circumcision, the Assumption of the Virgin, the Raising of Lazarus, and the Descent of the Holy Ghost, with his reception picture in the academy, of St. Philip in meditation. He died at Paris in 1674, aged 72.

CHAMPAGNE, JOHN BAPTIST. He was the nephew and scholar of the preceding artist. With the advantage of his uncle's instruction, and some years study at Rome, he never went beyond mediocrity. Some of his pictures are in the churches at Paris, and in the lower apartments of the palace of the Thuilleries. He was however professor of the academy when he died in 1688, aged 43.

CHANGE. See **DUCHANGE.**

CHANTRY, JOHN. An English engraver who worked chiefly for the booksellers. His plates are executed with the graver in a formal stiff style. Vertue mentions the following portraits by him:

James I.

Charles II. three prints.

James Fitzroy, Duke of Monmouth.

John Selden.

Edward Leigh, M. A. of Magdalen College, Oxford. 1660.

Thomas Whitaker, physician to Charles II.
 The Portrait of Selden.
 Gething, a writing master.

CHAPERON, NICHOLAS. A French engraver, born at Chateaudun, about the year 1596. He studied painting under Simon Vouet, and went to Rome for improvement, but he never made any proficiency in painting, his talents led him to engraving. He remained at Rome several years, and in 1636, published his set of fifty-two plates from the works of Raffaello in the loggie of the Vatican, called Raffaello's Bible. Several artists have engraved those admirable productions; in all of them we look in vain for the noble character and purity of design of their great author; perhaps Chaperon's production is the least faulty of those that have appeared. We have, besides that work, the following plates by him, which he sometimes marked N. C. F.; some are from his own designs:

The Portrait of N. Chaperon, with the Bust of Raffaello. The title to the Bible of Raffaello.
 The Portrait of Henry IV.; below, in basso relievo, the King wounded by Du Chatel; *after Freminet*; scarce.
 Another Portrait of Henry IV., with a Battle below.
 The Virgin suckling the Infant, falsely called *after Titian*.
 The Holy Family; *Guerinau, exc.*
 Bacchus and Venus, 1639; *Ciartres, exc.*
 A Man giving Drink to Bacchus.
 Bacchus, with a Man carrying a Child.
 Satyrs, with Women and Children.
 A Bacchanal, with a Child pouring out Wine to a Bacchante.
 Another Bacchanal, with Silenus riding on a Goat.
 Young Bacchanalians, one riding on a Goat.
 Another Bacchanal. 1639.

CHARPENTIER, PIERRE FRANCOIS. A French engraver in aquatinta, born at Blois in 1730. By this artist we have several prints after the French painters, &c. as follow:

The Education of the Virgin; *after Boucher*.
 Cupids playing with the Graces; *the same*.
 The Death of Archimedes; *after Ciro Ferri*.
 The Shepherdess; *after Berghem*.
 The Shepherd reposing; *after the same*.
 The Descent from the Cross; *after C. Vanloo*.
 Astianax torn from the arms of Andromecha by order of Ulysses.

CHASTILLON, LOUIS DE. A French painter in enamel and miniature, and an engraver. He was born at St. Menehould in Champagne, in 1639. In the execution of his plates he appears to have been an imitator, though not a very successful one, of the fine style of G. Audran. His prints are not without merit, though greatly inferior to his model. We have by him the following plates:

The Adultress before Christ; *after S. Bourdon*.
 The Conversion of St. Paul.
 The Seven Sacraments; after the pictures by Poussin, painted for the Cavaliere del Pozzo, a little varied from those in the Orleans collection.

St. John in the Isle of Patmos; *after Poussin.*

The Fates spinning the Destiny of Mary de Medicis; *after Rubens.*

Three Books of Prints; two of the Fountains at Versailles, and one of the Pavilions at Marly.

CHATEAU, or CHASTEAU, WILLIAM. A French engraver, born at Orleans in 1633. After learning the elements of design at Paris, he went to Rome, and became a pupil of John Frederick Greuter. His first productions were some plates for the portraits of the Popes. He afterwards engraved several prints after N. Poussin, and some of the Italian painters, a part of which are entirely executed with the graver, in the style of Poilly and Bloemaert; the others he advanced considerably with the point, which he handled with spirit and taste. It is to be regretted that he did not always follow that manner, as more picturesque and free. His prints of that description have great merit. The plates he engraved at Rome he generally marked *Guilielmus Castellus Gallus*. After passing several years at Rome he returned to Paris, where he was employed and patronised by M. de Colbert, until his death, in 1683, at the age of 50. The following are his principal works:

A set of Portraits of the Popes.

Portrait of M. de Colbert; oval.

Portrait of the Bishop of Ruette. 1670.

The Repose in Egypt; *from Coreggio.*

The Virgin, with the infant Jesus, embracing a Cross.

The Life of St. Theresa.

The miraculous Draught of Fishes; *after Raffaele.*

The Baptism of Christ by St. John; *after Albano.*

Paul restored to Sight by Ananias; *after P. da Cortona.*

The Stoning of Stephen; *after An. Caracci.*

The Assumption of the Virgin; *after the same.*

Christ appearing to St. Peter; *after the same.*

The Repose in Egypt; *after Coreggio.*

The Holy Family, with St. John; *after C. Maratti.*

The Miracle of the Manna in the Desert; *after N. Poussin.*

Christ curing the Blind; *after the same.*

St. Paul taken up to Heaven; *after the same.*

The Preservation of the young Pyrrhus; *after the same.*

The Death of Germanicus. 1663; *after the same*; fine.

The Virgin and infant Jesus; *after Noel Coypel.*

The Holy Family; *after the same.*

CHATEAU, or CHASTEAU, NICHOLAS. A French engraver, born at Paris about the year 1680. We have the following plates by him:

A young Lady, with a Mask in her Hand; half-length; *after Santerre.*

A young Lady in a Spanish Dress; half-length; *after the same.*

Summer, represented by a female figure; half-length; *after P. vanden Berge.*

Venus and Adonis; *after L. Silvestre.*

Daphne and Apollo; *after the same.*

Rinaldo and Armida; *after the same*; finished by J. Audran.

CHATEL, FRANCIS DU. This painter was born at Brussels in 1625, and was a favourite scholar of David Teniers, the younger, whose style he followed in some of his pictures,

representing village festivals; but he is more known for his small family portraits, and conversations in the manner of Gonzales Coques; and his pictures are not unfrequently taken for those of that master. His drawing is correct, with an excellent colour, and a neat and spirited touch. His most considerable work is a large picture in the Town-house at Ghendt, representing Philip IV. of Spain receiving the oath of fidelity from the States of Brabant and Flanders; a composition of an infinite number of figures, ingeniously grouped, and touched with such neatness and truth, that it has often been thought a work of Gonzales.

CHATELAIN, J. B. An ingenious English designer and engraver, born about the year 1710. This artist was endowed with an extraordinary capacity; and if his application had been equal to his genius, few would have equalled him in the branch of art to which his natural disposition directed him. He had a peculiar talent for designing landscapes, either from nature or his own fancy, which he did with a readiness that was altogether surprising. Unfortunately, from his idle and dissolute course of life, he seldom exercised his abilities until compelled by necessity. The drawings and plates he has left us make us deeply regret the irregularity of his conduct, which has limited our gratification to a much smaller number of his admirable productions, than his uncommon facility, under more regulated habits, would have secured to us. He has engraved some landscapes from his own designs; but the greater part of his works are from the pictures of Gaspar Poussin, and other masters, for the collection of landscapes, published by Mr. Boydell in 1744. The following list comprises most of his works:

The Four Times of the Day; etched by *Chatelain*; afterwards finished in mezzotinto by *Houston*.
 Nine, eight landscapes after *Gaspar Poussin*, and one landscape after *Rembrandt*.
 Eight Views of the Lakes in Cumberland and Westmoreland; after *Bellers*.
 Eleven different Views; after *Marco Ricci*.
 Three grand landscapes; after *Cortona*, *N. Poussin*, and *F. Bolognese*.

CHAVEAU, FRANCIS. A French painter and engraver, born at Paris in 1618. He studied under Lawrence de la Hyre. He painted small pictures in the style of that master, but not meeting with much success, he devoted himself entirely to engraving. His first attempts were with the graver, but he soon quitted it for the point, with which he could express, with convenient celerity, the effusions of a lively and fertile genius. This expedition was requisite in the great number of plates he engraved for the booksellers, in which, if we do not find a polished execution, we discover force, fire, and ingenuity. His smaller plates are much in the manner of Sebastian le Clerc, which are his best performances. He is supposed to have produced nearly three thousand plates, most of which were for the different publications of books in which he was employed. He died at Paris in 1676. The following are his principal works:

SETS OF PRINTS.

Les Delices de l'Esprit; fifty plates, designed and engraved by *Chaveau*.
 Nineteen plates for the History of Greece.
 Many plates for Ovid's Metamorphoses; by *Benserade*.
 The Bible History; many plates.
 Several plates for Tasso's Jerusalem.
 The same for the Fables of La Fontaine.

Twenty-one plates for the poem of Clovis.

Twelve plates for the Pucelle d'Orleans.

Two hundred and forty-three medals; the collection of *F. Orsini*.

DETACHED PRINTS AFTER HIS DESIGNS.

The Annunciation.

The Repose in Egypt.

The Virgin and Infant, with St. John.

The Crucifixion.

The Mystery of the Sacrament. 1676; in two sheets.

Meleager and Atalanta; circular.

Venus and Adonis; the same.

SUBJECTS AFTER VARIOUS MASTERS.

Christ with the Disciples at Emaus; *after Titian*; the same subject that is so finely engraved by *Masson*, called the Table-cloth.

A Concert; *after Domenichino*; also engraved by *Picart*.

Twenty-two plates of the Life of St. Bruno; after the pictures by *Le Sueur*, in the Carthusians at Paris.

The Nativity; *after L. de la Hire*.

The Holy Family; *after the same*.

Meleager presenting the Head of the Boar to Atalanta; *after the same*.

The Triumphal Arch for the Place Dauphine; *after Le Brun*.

CHEDEL, QUINTIN PIERRE. A French designer and engraver, born at Chalons in 1705. He was much employed in engraving for the booksellers at Paris, and the number of his plates is very considerable. They are etched with great spirit, and sometimes finished with the graver in a style of unusual ability. Among his numerous works the following are the most deserving of notice:

SUBJECTS FROM HIS OWN DESIGNS.

A set of six Landscapes; dedicated to Madame de Pompadour.

Six plates of Battles; dedicated to Count Turpin de Ceissé.

The Village Wedding, and the Village Feast.

Two Landscapes with Ruins, called "Ruines de Cames."

SUBJECTS AFTER VARIOUS MASTERS.

Four, Attacks of Cavalry; *after Vandermeulen*.

Four, Landscapes, with Ruins; *after Boucher*.

Two, Sea-pieces, with Fishermen; *after A. Willaerts*.

Day-break, a landscape; *after Teniers*.

A Landscape, figures and horses; *after Wovermans*.

A Sea-port; *after the same*.

CHENDA. See RIVAROLA.

CHENU, PETER. A French engraver, born at Paris in 1730. He was a pupil of P. le Bas, and engraved several plates of portraits and other subjects, in a slight agreeable style. We have by him the following:

PORTRAITS.

Francis I. of France, with ornaments; *after Nic. del Abate.*
 Antoine Perrenot, Cardinal of Granville.
 Pierre Carlet de Champlain, de Marivaux, of the French Academy.
 Bust of Diderot.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Bassano.*
 Christ driving the Money-changers from the Temple; *the same.*
 The antient Temple at Ephesus; *after Breemberg.*
 Ruins at Ephesus; *after the same.*
 A Landscape, with cattle; *after A. Vandeveld.*
 The Sailor's Amusement; *after D. Teniers.*
 The Dutch Baker; *after A. Ostade.*
 View of the Castle of St. Angelo; *after Vernet.*

CHEREAU, FRANCOIS. A French engraver, born at Blois in 1680. He was a pupil of Gerard Audran, and has distinguished himself by the beauty of his graver and the correctness of his design, particularly in his portraits, some of which are admirable. His portrait of Louis Pecourt has not been surpassed by many, even in that branch of the art in which his countrymen excelled. The number of his plates is considerable, of which the following are the most esteemed:

PORTRAITS.

Louis de Boullogne; after a picture painted by himself, engraved by *F. Chereau*, for his reception into the academy in 1718.
 Nicholas de Largilliere, painter; *after himself.*
 André Hercule, Cardinal de Fleury; *after Rigaud*; fine.
 Melchior, Cardinal de Polignac; very fine.
 Louis Pécourt, Maître de Ballet; *after Tournieres*; very fine.
 Elizabeth Sophie Cheron, paintress; from a picture by *herself.*
 Louisa Maria, Princess of England; *after A. S. Belle.*

SUBJECTS AFTER VARIOUS MASTERS.

St. John in the Wilderness; after the picture by *Raffaello*, in the Orlean's Collection.
 The Crucifixion; *after Guido.*
 St. Catherine of Siena; *after J. André.*
 St. Cecilia; *after Mignard.*
 St. Theresa in Contemplation.
 St. Ignatius, founder of the Jesuits.
 F. Chereau died at Paris in 1729, aged 49.

CHEREAU, JACQUES. He was the brother and pupil of the preceding artist, born at Blois in 1694. He engraved portraits and history, and was little inferior to his brother. He did not engrave many plates, having quitted the graver to follow the business of a print-seller. His prints are deservedly esteemed. He was in England, but not meeting with much encouragement, he returned to France, and died at Paris in 1759. The following are his best works:

PORTRAITS.

George I. King of England; *Jac. Chereau, fec.*; engraved in London.

Philip of Orleans, Regent of France.

Michel de Montagne. 1715; oval.

J. Soanen, Bishop of Senez; *after Raoux*; very fine.

Charles Joachim Colbert, Bishop of Montpelier; *after the same*.

Portrait of a young Lady holding a Dove; *after Vanloo*.

Jane of Arragon, Queen of Sicily; *after Raffaele*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaele*; in the Crozat collection.

The Virgin, with the infant Jesus and St. John, called la Belle Jardiniere; in the same collection.

David with the Head of Goliath; *after Dom. Feti*; very fine,

David and Bathsheba; *after Raoux*.

Christ washing the Feet of the Apostles; *after N. Bertin*.

Vertumnus and Pomona; *after F. Marot*.

The Descent from the Cross; *after Charpentier*.

The Transfiguration; *after Raffaele*.

CHERON, ELIZABETH SOPHIA. This lady was the daughter of an enamel painter, born at Paris in 1648. She learned the elementary principles of design from her father. In a short time she distinguished herself by some portraits, whose merit was not confined to a perfect resemblance. A fine tone of colour, a tasteful design, and a commanding facility of pencil, distinguished the works of this estimable paintress. Her talents were not limited to portraits; she painted several historical pictures, which were placed in the first collections at Paris. Le Brun proposed her as a candidate for the honours of the Academy in 1676, and she was received with distinction. This ingenious artist engraved both with the point and the graver, and executed some plates after a set of designs she had made from some select antique gems, and other subjects. The collection of gems consisted of twenty-four plates, three of which she engraved, the others were executed by C. Simonneau, B. Picart, J. Audran, and others. She died at Paris in 1711, aged 63. Besides her three plates of the gems we have by her:

The Descent from the Cross; *after the Abbé Zumbo*.

St. Cecilia, Magdalen, St. Austin, St. John, and St. Paul; *after Raffaele*.

A drawing-book of thirty-six prints.

CHERON, LOUIS. This painter was the brother of the preceding artist, born at Paris in 1660. He went to Italy when he was very young, and passed some years at Rome, studying particularly the works of Raffaele. On his return to Paris, he was employed to paint two pictures for the church of Notre Dame, representing the prophet Agabus before St. Paul, and Herodias with the Head of St. John. His design is correct, but his colouring is cold and feeble, and his composition tame and inanimate. The religious troubles that existed at that time in France obliged him, being a Calvinist, to leave the kingdom, and he came to England, where he was employed by some of the nobility, particularly the Duke of Montague, for whom he painted some ornamental works. He

died in London in 1713. This artist engraved some plates from his own designs. They are etched with spirit and taste, and well drawn. We have by him :

St. Peter curing the Lame at the Gate of the Temple.
 The Death of Ananias and Saphira.
 The Baptism of the Eunuch; by *St. Philip*.
 Hercules reposing after his labour; fine.
 Twenty-three subjects for the Psalms of David; translated by his sister.

CHEVILLET, JUSTUS. A German engraver, born at Frankfort on the Oder in 1729. He was first a pupil of G. F. Schmidt, but afterwards went to Paris, where he was instructed by J. G. Wille. He engraved several plates of subjects, principally from the French artists, in a neat style. We have by him, among others, the following prints :

The Portrait of Simeon Chardin; from a picture by himself.
 Portrait of M. le Noir; *after Greuze*.
 La Santé portée, and la Sainté rendue; *after Terburg*.
 A Girl sewing, and another spinning; *after Heilman*.
 A young Girl caressing a Bird; after a drawing by *Wille*.
 The young Coquet; *after J. Raoux*.
 The dangerous Beauty; *after Santerre*.
 The Death of General Montcalm; *after Watteau*.

CHIAPPE, BATISTA. This painter was born at Novi in 1723. After studying some time at Rome, he settled at Milan, where, according to the Cavaliere Ratti, he painted some pictures which gave promise of great ability. His best work was in the church of S. Ignazio di Alessandria, representing that saint, with a glory of angels, grandly conceived and composed, the figure of the saint commanding and majestic, and of a fine expression. This artist died in the midst of a flattering career in 1765; and with him, says Lanzi, perished the last remains of Genoese art.

CHIARI, FABRIZIO. This painter and engraver was born at Rome, according to Orlandi, in 1621. He was employed in some fresco paintings in the palaces at Rome. We have some etchings by this artist, after N. Poussin, executed in a scratchy but masterly style, among which are :

Mars and Venus, in a landscape; *Fabritus Clarus*. 1635.
 Venus and Adonis; signed *Nicolaus Pussin*, *in. f.* This etching has been attributed to N. Poussin, but is by Chiari.
 Venus and Mercury, with Children.

CHIARI, GUISEPPE. He was born at Rome, in 1654. He was a scholar of Carlo Maratti; after the death of that master, he finished some of his works left imperfect. His cabinet and easel pictures are preferable to his large works, although he painted several frescos in the palaces of Colonna and Barberini; the ceiling in S. Maria di Montesanto, and an altar-piece in S. Maria del Suffragio, representing the Adoration of the Magi. In the Spada Palace are four pictures by him of subjects from Ovid. He died in 1727, aged 73.

CHIARINI, MARC ANTONIO. He was born at Bologna in 1652, and was first a scholar of Francesco Quaino, under whom he remained four years; he afterwards studied under Domenico Santi. He excelled in painting architectural views, in which the figures were sometimes introduced by Sigismondo Caula. He was much employed by the nobility at Bologna, Modena, and Milan; and his pictures were in great estimation.

CHIAVEGENO. See MAINARDI.

CHIAVISTELLI, JACOPO. A Florentine painter of perspective and architectural views, born in 1621. He first studied under Fabrizzio Boschi; but he received his best instruction from M. Angelo Colonna. He painted chiefly in fresco, and was employed in several works at Bologna and Florence, particularly in the palace of the Grand Duke. He died in 1698, aged 77.

CHIMENTI. See EMPOLI.

CHIRINOS, JUAN DE. A Spanish painter, born at Madrid in 1564. He was a scholar of Luis Tristan, and, according to Palomino, painted, in conjunction with Bartolome de Cardenas, the greater part of the pictures in the Convent de Nuestra Sennora de Atocha, at Madrid. He died in 1620, aged 56.

CIAFFERI, PIETRO. This painter was born at Pisa, and flourished, according to Lanzi, about the year 1654. His talent was painting marines and sea-ports; subjects, which his residence at Leghorn enabled him to study from nature. His pictures are highly finished, and ornamented with small figures, neatly touched and correctly drawn. He also painted architecture and perspective views. His works are principally at Pisa and Leghorn, where they are esteemed.

CIALDIERI, GIRALAMO. He was born at Urbino in 1593, and was a scholar of Claudio Ridolfi. He painted several pictures at Rome for the churches. His best work is the Martyrdom of St. John, in S. Bartholomeo. Lanzi describes him as possessing great facility of hand and amenity of colour, and commends his style of painting landscape, and his knowledge of architecture, which he was fond of introducing in the back grounds of his pictures.

CIAMPELLI, AGOSTINO. This painter was born at Florence in 1578. He was educated under Santo di Titi, and acquired an ability that distinguished him among the painters of his time at Rome. Inferior to his instructor in invention, less masterly in composition; his ideas were graceful, and he was a correct designer, with a brilliancy of colour unusual in the Florentine school, though sometimes vitiated by too powerful a predominancy of the red. In the Chiesa del Gesu, are two of his finest works in fresco, the Martyrdom of St. Andrew, and in the ceiling a glory of Saints and Angels. In S. Prassede he painted in oil, for his patron the Cardinal de Medici, the Crucifixion; and in S. Stefano di Pescia, is his celebrated picture of the Visitation of the Virgin to St. Elizabeth, with two laterals. He was also an eminent architect, and had the superintendence of some of the improvements at St. Peter's. He died in 1640, aged 62.

CIARPI, BACCIO. He was born at Florence in 1578, and was a scholar of Santo di Titi. He proved a reputable painter of history, of which he gave proof in his works in the chiesa della Concezione of the Capuchins of Rome. This painter was the instructor of Pietro da Cortona. He died in 1642, aged 64.

CICERI, BERNARDINO. This painter was born at Pavia in 1650, and was one of the ablest scholars of Carlo Sacchi. He afterwards passed some time at Rome; and on his return to his native city, met with encouragement in painting historical pictures of a small size; and also was employed for the churches.

CIEZAR, MIGUEL GERONIMO. A Spanish painter, born at Granada. He was a scholar of Alonso Cano, and painted history with reputation. According to Palomino, his best works are in the convent del Angel, and in the hospital del Corpus Domini, at Grenada. He died in 1677.

CIEZAR, JOSEPH DE. He was a scholar of the preceding artist, born at Granada in 1656. He painted history, landscapes, and flower pieces. Of the first, his principal productions are in the church of S. Francisco de Paula at Madrid. He died in 1696, aged 40.

CIGNANI, CARLO. A distinguished painter of the Lombard school, born at Bologna in 1628. He was of an honourable family, and his first essays in the art were some drawings he attempted after the pictures in his father's collection. He was first placed under the tuition of Batista Cairo, but he afterwards entered the academy of Francesco Albani, and became the most celebrated of his disciples. After leaving the school of Albano, he visited Rome, Florence, and Parma, studying the works of Raffaele and Coreggio. Whilst at Rome, he painted two pictures for the church of S. Andrea della Valle, subjects from the life of that saint; and a picture in the basilica of St. Peters, which has perished from damp. On his return to Bologna, he was employed by the Cardinal Farnese, to ornament the great saloon of the palace at Bologna, where he painted his celebrated work of the Entry of Pope Paul III. into Bologna, and the passage of Francis I. through that city. Cignani acquired a distinguished reputation, and consequently did not escape the shafts of envy. His rivals, unable to prejudice his fame by the exertion of their talents, had recourse to the meanness of slander, and even had the malevolence to injure and destroy several of his works. He was the founder of the Clementine Academy at Bologna, of which Clement XI. appointed him the head, and conferred on it his name. Hitherto, Cignani had not executed any grand machine, which might place him in a situation to compete with the great artists that had preceded him, when he was called upon to undertake the Cupola in la Madonna del Fuoco at Forli, a prodigious work, which occupied him near twenty years; and such was the attachment of his academy, that they followed him to Forli, where his school was continued till his death. The powers of Cignani were more profound than prompt; he conceived his subject with facility, but he was difficult in finishing it to his satisfaction. His picture of the Flight into Egypt, painted for the Conti Bighini, occupied him six months. Though his works always seem finished, they have nothing of the appearance of labour. In his design, he emulated Coreggio, without arriving at the grandeur and vagueness of coutour, that are peculiar to his unrivalled model. In his colouring, he resembles rather the suavity of

Guido, than the tender blending of Coreggio. Like the Caracci, he possessed a faculty, by means of extraordinary relief, of making his figures appear larger than they really are. He excelled in painting women and children, in which, to something of the grace of Albano, he added a more elevated character. The principal works of Cignani, at Bologna, are, the Nativity, painted in fresco, in S. Giorgio. The Virgin and infant Jesus enthroned, and below, St. John Baptist, St. Charles and St. Theresa, in the cappella Davia, in S. Lucia. In S. Michele in Bosco, four subjects of sacred history, in ovals, supported by angels of extraordinary beauty, esteemed among the most admirable productions at Bologna. But the great monument of his fame is the Cupola at Forli, which Lanzi considers as the grandest picturesque effort of the eighteenth century. The subject, like Coreggio's Dome at Parma, represents the Assumption of the Virgin; an immense composition, of that superior merit and attraction, that the more it is contemplated the more it delights. This eminent artist died at Forli in 1719, aged 91.

CIGNANI, FELICE. He was the son and scholar of Carlo Cignani, born at Bologna in 1660. Under the able instruction of his father, and endowed with a natural disposition for the art, he became a painter of considerable ability. Enriched by an ample fortune, left him by his father, he appears to have exercised the art rather as his inclination prompted him, than as a regular professor. In the church of the Carità at Bologna is a picture by him of the Virgin and infant Jesus, with St. Joseph, and St. Anthony of Padua; and at the Cappuccini, a much admired picture of St. Francis receiving the Stigmata. He died in 1724, aged 64.

CIGNANI, PAOLO. He was the nephew and scholar of Carlo Cignani, born at Bologna in 1709. Lanzi mentions in favourable terms a picture by this painter at Savignano, of St. Francis appearing to St. Joseph of Copertino. The subject is represented by candle light, of a fine effect, and the figures well designed, in the style of the antique. He died in 1764, aged 55.

CIGNAROLI, MARTINO. This painter was a native of Milan, but studied at Verona, in the school of Carpioni, under whom he became an able artist in landscapes of an easel size. He flourished about the year 1718.

CIGNAROLI, SCIPIONE. He was the son of the preceding artist. After receiving his first instruction from his father, he went to Rome, where he became a scholar of Tempesta, and was a successful imitator of the style of that master, and of the works of G. Poussin and Salvator. His pictures are chiefly at Milan and Turin.

CIGNAROLI, GIOVANNI BETTINO. This painter was born at Verona in 1709. He first studied under Santo Prunati at Venice, but was afterwards a scholar of Antonio Balestra. He may be ranked among the best painters of the modern Venetian school. Although he was invited to several of the courts in Italy, he preferred a residence at Venice to the temptations that were held out to him. He received commissions for many of the churches and principal galleries. At Pontremoli is an admired picture by him of St. Francis receiving the Stigmata. Lanzi extols as one of his finest pictures, the Flight into Egypt, in S. Antonio Abate, at Parma. The grave and dignified beauty of the

Virgin, and the angelic character of the cherubs, that are their guides, partake of the charming expression of Carlo Maratti, although unequal to that master in union of effect and the harmony of colouring. His back grounds are ingeniously composed of well chosen architecture and pleasing landscape, and his subjects, usually devout, are enlivened by groups of cherubs and angels, which he introduced with the happiest effect. He died in 1770, aged 61.

CIGOLI. See CARDI.

CIMA. See CONEGLIANO.

CIMABUE, GIOVANNI. The arts, which had continued to degenerate among the Romans from the reign of Nero, appear to have perished with the Colossus of the Roman empire, and to have been totally lost in the succeeding dominion of barbarism. If they preserved a degraded existence in a miserable asylum in Greece, they owed it to the piety of the people, rather than the protection of the government. The artist was employed, not honoured. The exercise of his talent procured him a wretched subsistence, by colouring what were called images, rudely stained, for the purposes of public worship, which were chiefly admired for the gold and precious stones with which they were ornamented. It was, however, to Greece, where the art had languished in that state of decrepitude, that Italy was indebted for the origin of what is called the modern school. Although its renovation has been generally attributed to Cimabue, it is sufficiently proved by the Italian writers on art, that painting was practised at Pisa, Florence, and other parts of Italy, nearly two centuries before him. It is, however, universally admitted, that he was the first that rescued the art from the gross and barbarous state in which it was previously practised.

Giovanni Cimabue was of a noble lineage, born at Florence in 1240. He is stated by Vasari to have learned the art from some Greek painters, who were employed in the church of S. Maria Novella. This is, however, very reasonably doubted by other writers; and Lanzi observes, that at the time of Cimabue, the Greeks knew less of painting than the Italians. He is supposed by others to have been a disciple of Giunta Pisano, who is stated by Morrona, in his *Pisa Illustrata*, to have painted some pictures for the churches of Assisi, about the year 1230, and who P. Angelo asserts to have been instructed by some Greeks about the year 1210. *Juncta Pisanus ruditer a Græcis instructus primus ex Italis artem apprehendit circa an. sal. 1210.* Whoever was his instructor, he has the credit of being the first painter who threw a light on the art. It was, indeed, but a feeble gleam, but it appeared luminous, as succeeding to total obscurity; and his productions, however impotent they appear in a more advanced state of the art, were considered as prodigies at the time. That such was the reputation he acquired, is evident from the fact that, on finishing a picture of the Virgin for S. Maria Novella, his fellow citizens carried it in triumphal procession, with the sound of trumpets, to the church for which it was destined. It is by the stimulating impulse of popular honours, that genius is fostered in its infancy, nourished in its growth, and strengthened to maturity. Public indifference is the suffocation of talent. If the rude Essays of Cimabue had not met with admirers, Florence would probably never have produced a Michael Angelo. Few of the works of Cimabue have outlived the ravages of time. In the church of Santa Croce, at Florence, is still preserved a picture of St. Francis, painted when he was young;

and in S. Stefano, a very superior performance representing S. Cecilia. He died in 1300, aged 60.

CINCINNATO, ROMULO. This painter was born at Florence about the year 1525, and was a scholar of Francesco Salviati. In 1567, he was invited to Spain by Philip II., where he passed the greater part of his life. He was employed in the Escorial, where he painted in fresco a part of the great cloyster, and in the church two pictures representing St. Jerome reading, and the same saint preaching to his disciples; as well as two subjects from the life of San Lorenzo. In the church of the Jesuits, at Cuenca, is one of the most esteemed works of this master, representing the Circumcision. He painted some mythological subjects in fresco, in the palace of the Duke del Infantado, at Guadalaxara. He died in 1600, aged 75.

CINCINNATO, DIEGO, and FRANCESCO. Were the sons of the preceding artist, and were instructed by their father; Diego was sent to Rome by Philip IV., where he painted for that monarch the portrait of Urban VIII., by whom he was knighted, and presented with a gold medal and chain. He was principally engaged, as was his brother Francisco, in painting portraits.

CIPRIANI, GIOVANNI BATISTA. This elegant painter and designer was born at Florence about the year 1728. He is said by Lanzi to have formed his style by studying the works of Antonio Domenico Gabbiani, a Florentine painter, who flourished a few years before him. His first public works were two pictures painted for the Abbey of S. Michele at Pelago, one representing S. Tesauro, the other St. Gregory VII. He went to Rome in 1750, where he passed two or three years. From Rome he came to England, whither his reputation had preceded him. It was at a period when the talents of Mr. Bartolozzi, as an engraver, were in their prime, and the union of their abilities soon became distinguished through every part of Europe. Perhaps few instances have occurred in which the exquisite exertions of the designer have been so happily supported by the taste of the engraver.

Mr. Cipriani executed few large works in painting; the most considerable of them are at Houghton; but he has left an infinite number of admirable drawings, which may be ranked among the happiest efforts of the art. The character and works of Mr. Cipriani have been so faithfully and so amiably described by Mr. Fuseli, that the author has taken the liberty of inserting it. "The fertility of his invention, (says that gentleman), the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart." He was one of the members of the Royal Academy at its foundation in 1769. Mr. Cipriani has engraved a few plates, some of which are after his own designs. Among others we have the following:

PORTRAITS.

Algernon Sidney.

Edmund Ludlow, parliamentary general.

John Locke.

John Milton.

Thomas Hollis, prefixed to his memoirs.

Andrew Marvel.

VARIOUS SUBJECTS.

The Mother and Child; *from his own design.*

The Death of Cleopatra; *after B. Celini.*

The Descent of the Holy Ghost; *after Gabbiani*; oval.

He died in London in 1785, aged about 57.

CIRCIGNANI, NICCOLO, called DALLE POMARANCE. This painter was born at Pomarance in Tuscany in 1516. Baglioni, without saying by whom he was instructed, states, that he visited Rome when he was young, in the pontificate of Gregory XIII., by whom he was employed in the great saloon of the Belvedere. He lived the greater part of his life at Rome, where there are many of his works in the churches. In S. Stefano Rotondo, is the Martyrdom of that Saint. In il Tempio del Gesu, there are two chapels entirely decorated by Niccolo; in one he has painted several subjects from the lives of St. Peter and St. Paul, in the other the Nativity. In S. Antonio, the Crucifixion. The Cupola of S. Pudenziana is also by this master. He died in 1588, aged 72.

CIRCIGNANI, ANTONIO. He was born at Pomarance in 1560, the son and scholar of the preceding artist, whom he assisted in many of his works. After the death of his father, he resided some years at Città Castello, where he painted some of his best pictures, of which the most admired was the Conception, in the Conventuali, which Lanzi describes as partaking of the styles of Baroccio and Roncalli. He returned to Rome, according to Baglioni, in the pontificate of Urban VIII., and was employed for several of the churches. In la Madonna della Consolazione, he painted some subjects of the life of the Virgin; In S. Maria Transpontina, the church of the Carmelites, several pictures of the life of S. Alberto. He died in 1620, aged 60.

CITTADINI, PIER FRANCESCO, called IL MILANESE. This painter was born at Milan in 1616, and was brought up in the school of Guido. He possessed powers for the higher walk of art, as is evident from the proofs he has given in the churches at Bologna. His Stoning of Stephen, Christ praying in the Garden, the Flagellation, and the Ecce Homo, in the church of S. Stefano; and his S. Agata, in the church of that saint, are productions not unworthy a disciple of Guido. Yet, whether he was allured by the encouragement given to the painters of ornamental cabinet pictures, or from his own caprice, this able artist descended to the humble imitation of still life. Many of his pictures of dead game, fruit, and flowers, are in the collections at Bologna, where he died in 1681, aged 65.

CITTADINI, GIOVANNI BATISTA, and CARLO. They were the sons of the foregoing artist, and painted animals, birds, fruit, and flowers, in the style of their father. They resided chiefly at Bologna.

CITTADINI, GAETANO. This painter was the son of Carlo Cittadini, and was instructed by his father. He excelled in painting landscapes of a cabinet size, with small figures, correctly drawn and spiritedly touched. His works were held in estimation both at Rome and Bologna. He lived about the year 1725.

CIVALLI, FRANCESCO. He was born at Perugia in 1660, and was a scholar of Gio. Andrea Carloni. On leaving that master he went to Rome, where he studied some time under

Batista Gauli, called Baccici. He was a respectable painter of history; but his chief merit was in portrait painting, in which he excelled. He died in 1703, aged 43.

CIVERCHIO, VINCENZIO. This painter was a native of Crema, in the Venetian state. He distinguished himself as a painter, an engraver, and an architect. In the cathedral at Crema is a picture by him of the Annunciation. Formerly there was a celebrated work of this master in the council chamber at Crema, representing Justice and Temperance, which at the time that Crema was taken by the French, Ridolfi says, was so highly esteemed, that the victors sent it to the King of France. He painted in the public palace the portraits of the most illustrious persons of the city, which are particularly described by Ridolfi. He flourished from about 1500 till 1535, in which year, according to Lanzi, he was living.

CIVOLI. See CARDI.

CLAESSOON, ARNOLD. A Dutch painter, born at Leyden in 1498. He was a scholar of Cornelius Engelbrechtsen, whose manner he at first imitated; but on seeing the works of John Schoorel, he changed his mode of designing, which was neither correct nor agreeable, and adopted the style of that master. He painted history, and composed his subjects with surprising facility. Van Mander speaks in very favourable terms of two pictures by this master at Leyden, one representing the Crucifixion, with the Virgin Mary, Magdalen, and the Disciples; the other, Christ bearing his Cross. He died in 1564, aged 66.

CLARKE, WILLIAM. An English engraver, mentioned by Vertue. He engraved the portraits of George, Duke of Albemarle, from a picture by Barlow; Elizabeth Percy, Duchess of Somerset; and John Shower, from a picture of his own. The latter is a small mezzotinto.

CLARKE, JOHN. An engraver, who flourished at Edinburgh about 1690. We have by him the following portraits:

A Medallion of William and Mary, Prince and Princess of Orange.

Sir Matthew Hale.

George, Baron de Goertz.

Andrew Marvell.

Doctor Humphry Prideaux.

Seven small Heads on one plate; Charles II., and his Queen, Prince Rupert, Prince of Orange, Duke of York, Duke of Monmouth, and General Moncke.

CLARKE, JOHN. Another engraver of the same name, mentioned in the Anecdotes, who resided in Gray's Inn. He engraved a portrait of Rubens, and a print of Hercules and Dejanira.

CLAUDE. See LORRAINE.

CLEEF, or CLEEVE, JOAS VAN, called SOTTO CLEEF. He was born at Antwerp about the year 1500, and was instructed in the art by his father William van Cleef, a painter of

whom little more is known, than that he was received into the Academy at Antwerp in 1517. He was an excellent colourist; and though it does not appear that he ever was in Italy, his pictures are composed and designed more in the style of the Italian than the Flemish school. He painted some altar-pieces for the churches in Flanders, which were much applauded; and he became so intoxicated with conceit of his merit, that his vanity nearly deprived him of his senses. Cleef came to England with the confident hope of the most brilliant success, and was introduced to King Philip by his countryman Sir Antonio More. But, unfortunately for his expectations, some of the fine pictures of Titian had arrived before him, and Philip was too much charmed with the beauties of the Venitian, even to do justice to the undoubted merit of the Fleming. Finding his prospects thus blasted, he became furious, and vented his rage on Sir Anthony, as the cause of his disgrace. Many ridiculous and eccentric circumstances are related of this whimsical personage. But with all his absurdity, he must be allowed the merit of an excellent artist. In the cathedral at Antwerp is a picture by Cleef of St. Cosmus and St. Damien. By the catalogue of the pictures of James II., it appears there were two by Van Cleef, the Nativity and the Judgment of Paris. He died in 1536, in the prime of life.

CLEEF, HENRY VAN. He was born at Antwerp in 1510. It is not known under whom he studied; but he went to Italy when young, and returned to his native country a very reputable painter of landscapes. His pictures are distinguished by an uncommon lightness of touch, and an excellent tone of colour. The back-grounds of the historical works of Francis Floris are frequently painted by this artist, and are harmonised with the figures with great intelligence. He was received into the Academy at Antwerp in 1535. Henry van Cleef distinguished himself as an engraver. We have several plates by him of landscapes and views near Rome, which he sometimes signed *Henricus Clivensis, fecit*, and sometimes marked with the cipher . They are as follow:

- A Bull-fight at Rome, before the Farnese palace.
- A Landscape, with Figures in a Cave, cooking.
- Another Landscape, with Figures at Table in a Cave.
- A set of six Landscapes, with Latin titles.
- A set of four Views in the vicinity of Rome.

There is a publication of the different views by this artist, consisting of thirty-eight plates, entitled *Henri a Cleve Ruinarum, ruriumque aliquot delineationes executæ, per Galleum*.

CLEEF, MARTIN VAN. This painter was the brother of the preceding artist, and was a disciple of Francis Floris. He painted history, and was employed for some of the churches, but was more esteemed for historical pictures of an easel size, in which the landscapes and back-grounds were painted by his brother Henry.

CLEEF, JOHN VAN. This eminent painter of the Flemish school was born at Venloo in Guelderland in 1646. After receiving some instruction from Primo Gentile, he entered the school of Gaspar de Crayer, at Brussels. Under that estimable artist, the young Cleef made a surprising advancement, and in a few years was able to assist his master in the immense number of works in which he was engaged for the churches in the Low Countries. On the death of de Crayer, van Cleef was intrusted to complete the unfi-

J. F. Glemens.

nished works left by his master, and was considered one of the ablest artists of his country, and immediately received many commissions for the churches and convents, where he has given satisfactory proof of the respectability of his talents. Without being an imitator of de Crayer, he followed the same simple purity of colour, and was equally correct in his design, in which he discovers something of the Italian gusto. His great practice gave him an uncommon facility; and his compositions are distinguished by judgment and taste. His works are very numerous in Flanders and Brabant; the most esteemed of which are at Ghendt. In the church of St. Nicholas is a fine picture of Magdalen at the feet of Christ. In St. Michael, the immaculate Conception, with Adam and Eve in the lower compartment of the picture; an ingenious composition. In St. James's church is a fine picture of the Assumption. But his most admired work is in the chapel of the Convent of the Black Nuns, representing Sisters of that order administering succour to a group of Figures afflicted with the Plague. It is an admirable picture, in drawing and colour approaching the excellence of Vandyck. He died at Ghendt in 1716, aged 70.

CLEMENTONE. See BOCCIARDINI.

CLERC, JOHN LE. This painter was born at Nancy in 1587. He studied in Italy, and imitated the style of his instructor Carlo Saracino, called Veneziano, with such success, that his pictures have been frequently taken for those of his master. Le Clerc etched some plates from the designs of Veneziano, particularly the Death of the Virgin, which has been incorrectly attributed to Guido. It is dated 1619, and is executed in a masterly style. He died in 1633, aged 46.

CLERC, SEBASTIAN LE. This admirable designer and engraver was born at Mentz, in Lorraine, in 1637. He was the son of a goldsmith, who taught him the principles of design, and sent him to Paris, with the intention of obtaining him a situation in the corps of engineers, but by the advice of Le Brun, to whom he had been introduced, he devoted himself entirely to the art of engraving. In a short time he so far distinguished himself, that his merit became known to M. de Colbert, who engaged him in the service of the King, with apartments in the Gobelins, and a pension of one thousand eight hundred livres. The style of Le Clerc is excellent; he generally advanced his plates with the point to a state which left for the graver only what was necessary to render them more agreeable and more precious. In his best prints, the forms of his figures are elegant and correct, the expression of his heads noble and characteristic, and his draperies are simple, and suited to his forms. The landscapes, buildings, and other accessories, are executed with exquisite taste. He appears to have formed his style from Le Brun, which he dignified by a study of the works of Raffaele. If the execution of Le Clerc is inferior to that of de la Bella in the playful charm of the point, it possesses a judicious firmness, suited to the nobler subjects he has engraved. His work is one of the most extensive in the art, and amounts to nearly three thousand plates, a great part of which, of course, consists of vignettes, titles, frontispieces, and other ornaments. The following is an ample list of his prints, comprising all his most esteemed works:

PORTRAITS AND HEADS.

Sebastian le Clerc, standing near a Bureau, with other figures; called, *The Cabinet of le Clerc*, unfinished.

Head of a Turk. 1656.

Abraham Fabert, Seigneur de Moulin. 1657.

Le Marechal de la Ferté; scarce.

Egon de Furstenberg, Bishop of Strasbourg.

Louis Fremin; scarce.

A Knight of Malta. 1659.

Vera Effigies R. P. Di Philippi Francisci, Abbatis L. Agerici Virdunensis. 1660.

Torquato Tasso.

M. Potier, in a medallion. 1683.

Three Heads, two old Men, and a Woman.

SUBJECTS OF SACRED HISTORY.

The Vocation of Abraham.

The Prophet Elija sleeping.

Elija taken up in a Chariot of Fire.

The Penitence of the Ninevites.

The young Tobit with the Angel.

The Annunciation.

Another Annunciation; inscribed, *Virgini ab Angelo, &c.*

The Adoration of the Magi; very scarce.

The Holy Family.

The infant Jesus seated, St. John kissing his Hand.

The little Shepherd, or the Landscape of Isaiah; scarce.

St. John in the Wilderness.

The Miracle of the Loaves. In the first impressions, which are very scarce, a town appears in the back ground; in the ordinary impressions there is a mountain; very fine.

Christ seated in the midst of the Apostles.

The Ecce Homo, with several Soldiers.

The Crucifixion.

The Stoning of Stephen.

The Virgin standing; surrounded with a border.

The Virgin in the Clouds, with Angels.

The Virgin and infant Jesus, in a landscape, with Angels.

The Virgin of Mount Carmel.

The miraculous Image of the Virgin of Consolation.

St. John Evangelist in the Isle of Patmos.

The Bark of St. Peter.

SUBJECTS OF PROFANE HISTORY.

The Entry of Alexander into Babylon. In the first impressions the face of the Hero is seen in profile; in the subsequent ones it is a three-quarters face, on which account it is called, *The print with the head turned.*

The Apotheosis of Isis. The first impressions are with the Dancers at the side of the Altar, the second with Sacrifices.

Diana and Mars; two plates; rare.

The May of the Gobelins. The first impressions are before the Woman was introduced, who covers the wheel of the coach.

The Academy of the Sciences. The first impressions are before the Skeleton of the Stag and the Tortoise were added; this print is very scarce.

The triumphal Arch for Louis XIV. at the Gate of St. Antoine; fine.

The Elevation of the large Stones in building the Front of the Louvre. The first impressions are before the date, which is 1677.

The Chapel of St. Catherine at Stockholm, where is the sepulchre of the Kings of Sweden; improperly called the tomb of the King of Portugal. 1654.

The Monument of the King of Sweden.

The Monument of the Chancellor Seguier; his reception plate at the Academy; much esteemed.

The Ceiling of a Saloon in the Hotel of Baron de Tessin.

Another Ceiling in the same Hotel; its companion; both fine.

The Procession of the Knights of the order of the Holy Ghost.

An Allegory in honour of Louis XIV., representing Hercules and Alexander, with the inscription, *Plures non capitoribus*. 1684.

Venus rising from the Sea. 1693; called *The first Venus*.

The same piece; re-engraved by le Clerc in 1711, reversed, called *The second Venus*. After the death of le Clerc M. Eisen added to the plate a Triton pushing the conque, and a Cupid flying before.

VARIOUS SETS OF PRINTS.

Thirty-six small prints of the Passion of our Saviour. The first impressions are before the borders.

Eleven, with the title of the Institution of the Order of the Mathurins for the redemption of captives. 1654.

Another set of eleven prints for the Order of Mathurins. 1656; scarce.

Twenty-three prints of the Triumph of Charles IV. Duke of Lorraine; of which two plates were engraved by Dervet of Nancy. 1664.

Thirty-seven, of the History of Charles V. Duke of Lorraine.

Twenty-eight, for the History of the present state of the Ottoman Empire; by *Briot*, Paris. 1670.

Thirty-two, for the second edition of Du Fresnoy's Art of Painting. Paris, 1673.

Thirty-nine, for Ovid's Metamorphoses; by *Benserade*. Paris, 1676.

Thirty-nine, with the Title for *Le Labyrinthe de Versailles*. Paris, 1677. The first edition, very scarce.

Twenty-three ovals, for Æsop's Fables.

Twenty-one, of *Figures à-la-mode*.

A set of Sixty Prints of figures, horses, and landscapes; dedicated to the Duke of Burgundy.

Twenty Prints for a drawing book of the Passions; *after le Brun*.

The Principles of Design, in fifty-two Prints; by *S. le Clerc*.

Forty-eight Prints of the King's Tapestry; *after le Brun*.

Six Prints, with the title, of the Battles of Alexander; *after the same*.

Four of the Amours of Cupid and Psyche.

The Four Conquests: the taking of Tournay and Douay, the Defeat of Count Marsin, and the Alliance with the Swiss.

Thirteen Prints of the great Conquests of the King.

Eight, called the little Conquests.

LANDSCAPES AND VIEWS.

A View of the Town of Metz; Le Clerc's first print. 1650.

The Ruins of the Aqueduct of Ione, near Metz. 1656.

A small Landscape, with three Children holding a Scroll.

Twelve small Views of the Environs of Paris.

Twelve small prints of Gardens, Perspectives, &c.

Thirty-seven of Landscapes, Views, and Figures; designed for the instruction of the Marquis de Courtenvaux. 1690.

Le Clerc also engraved twenty-four medals, struck on various occasions.

This laborious and ingenious artist died in 1714, aged 77.

CLERC, or KLERCK, HENRY DE. A Flemish painter, born at Brussels in 1570. From the resemblance of his style to that of Henry van Balen, it is very probable he was a disciple of that master. He painted history, and there are several of his works in the churches in the Low Countries; but his small pictures of historical subjects are more esteemed, in which he may be compared to Rottenhamer and Van Balen. At Brussels, in the church of St. James, is a picture by de Clerc, of the Crucifixion. In the church of Notre Dame, is a very charming picture of the Holy Family; and the Resurrection.

CLEYN, or KLEYN, FRANCIS DE. This painter was born at Rostock, and was in the employment of Christian IV. King of Denmark for some time. He afterwards went to Rome for improvement, where he passed four years, and acquired a talent for designing grotesques, by which he afterwards distinguished himself. He came to England in the reign of James I., and was taken into the service of the King, who first employed him in designing historical and grotesque subjects for the manufacture of Tapestry, established at Mortlake under the patronage of that Monarch. He was pensioned by the King, which he continued to receive under Charles I., until the civil war. He was also employed in ornamenting the mansions of several of the nobility. Some of the best preserved works of Cleyn, are in Holland House; where he painted a chamber, with a ceiling and small compartments on the chimnies, which bear some resemblance to the style of Parmegiano. Francis de Cleyn etched some plates resembling the manner of Hollar, which he sometimes signed with his name, and sometimes with the initials F. C., or F. K. We have by him,

A set of five Plates of the Senses, with grotesque ornaments.

The Seven Liberal Arts; *F. Cleyn, fecit.* 1645.

A book of ten Plates of grotesque ornaments.

He died in 1658.

CLOCK, NICHOLAS, or CLAAS. A Dutch engraver, born at Leyden about the year 1570. According to M. de Heineken, he was a disciple of Francis Floris, his style resembles that of Cornelius de Cort, without being nearly equal to that master. We have by him the following prints:

The Four Elements; represented in half-length figures. 1597.

The Judgment of Midas; *after Karel van Mander.* 1589.

CLOSTERMANS, JOHN. This artist was born at Osnaburg in 1656. He was the son of a painter, who taught him the rudiments of design. In 1679 he went to Paris, where he was employed by de Troyes to paint his draperies. He came to England in 1681, and was for sometime occupied in the same manner by Riley. After the death of that artist, Clostermans got into employment, and painted the portraits of several of the nobility, though he was a painter of very limited merit: but at that period the art was in a very low state in England. He died in London in 1710.

CLOUET, or CLOWET, PETER. A Flemish engraver, born at Antwerp in 1606. After having learnt the rudiments of the art in Flanders, he went to Italy, and at Rome became a pupil of Spierre, and Bloemaert. On his return to Antwerp, he engraved several portraits and subjects after Rubens. They are executed with the graver in a firm clear manner, resembling the style of Pontius, but not equal to that master. His plates, particularly those after Rubens, are considerably esteemed. We have the following by him :

PORTRAITS.

Peter Arretino.
 Thomas a Kempis.
 Ferdinand Cortez.
 William Cavendish, Duke of Newcastle ; *after Diepenbeck*.
 Christopher Vander Laenen ; *after Vandyck*.
 Theodore Rogiers, Goldsmith ; *after the same*.
 Charles Scribanus, celebrated Jesuit ; *after the same*.
 Anne Wake, Countess of Sussex, holding a Fan of Feathers ; *after the same*.
 Henry Rich, Earl of Holland ; *after the same*.

SUBJECTS FROM VARIOUS MASTERS.

The Descent from the Cross ; *Rubens, pinx. ; C. J. Meyssens, exc.*
 The Epitaph of Rubens, with Accessories.
 The Death of St. Anthony ; fine and scarce ; *Rubens, pinx.*
 St. Michael discomfiting the Evil Spirit ; *Id. pinx.*
 Several galant Figures in a Garden ; called *The Garden of Love*. The first impressions are with Flemish verses ; fine and scarce. Those with the address of *C. Van Merlen* are retouched, and very inferior.
 A large Landscape, representing Winter, with the Snow falling, and a Stable with Cows ; belonging to a set of six landscapes, of which five are engraved by *Bolswert*.
 The Virgin suckling the infant Jesus ; *after Vandyck*. *Vandyck* has etched the same subject.
 A Company of Cavaliers and Ladies at Table, said to be the family of the Duke of Newcastle ; *after Diepenbeck*.

CLOUET, or CLOWET, ALBERT. A Flemish engraver, who was the nephew of the preceding artist, born at Antwerp in 1624. Following the example of his uncle, he visited Italy in the early part of his life, and became a pupil of Cornelius Bloemaert. Among his first productions were some plates of portraits of painters, for the *Vite de Pittori*, &c. by Bellori, published at Rome in 1672. He also engraved several portraits for the work entitled, *Effigies Cardinal. nunc viventium*, published at Rome by Rossi. At Florence he engraved after some of the pictures in the Palazzo Pitti. His plates of historical subjects are executed in the neat and finished style of Cornelius Bloemaert. In his portraits he sometimes imitated the manner of Mellan, and at others that of F. de Poilly. The following are his principal prints :

PORTRAITS.

Niccolo Poussin, in *Bellori*.
 Anthony Vandyck ; *the same*.
 Cardinal Thomas Philip Howard.
 The Cardinal Azzolini ; *after Vouet*.
 Cardinal Rospigliosi ; *after Morandi*.
 Cardinal Rosetti ; *Halibertus Clouet, sc.*

Cardinal Francis William de Wurtemberg
 Maximilian, Count of Wolfegg.
 A Medallion of Pope Alexander VII.

SUBJECTS FROM VARIOUS MASTERS.

The Image of the Blessed Umiliana; *after Baldinucci.*
 Sepulchral Monument of Paul III.; *after Dom. Barriere.*
 The Miraculous Conception; *after P. da Cortona*; in two sheets, fine and scarce.
 An Attack of Cavalry; *after Bourguignone*; fine.
 The Battle of Joshua with the Amelakites; in two sheets; *after the same.*

CLOVIO, GIULIO GIORGIO. This extraordinary artist was a native of Croatia, in 1498. After learning the rudiments of design in his own country, he went to Rome, and entered the school of Giulio Romano. His first efforts in the art, were attempts to follow the strides of his great master on the grand scale of his historical productions; but his instructor, perceiving in him an extraordinary ability in designing small figures, with a taste, an accuracy, and a firmness that gave grandeur to miniature; advised him to devote himself to a branch of painting which he has ennobled by his inimitable talent, and has acquired a reputation that ranks him with the great, at a period which immediately succeeded the most distinguished epocha of Roman excellence. In his design of the figure, extraordinary as it may appear, he evinces something of the greatness of the Roman school, and of M. Angelo; and the naturalist will find every insect delineated with astonishing correctness, although on so diminutive a scale that they require the use of an optic. His works were confined to the sovereigns and princes of his time, in whose libraries were found books embellished with his miniatures, painted with extraordinary force and beauty of colouring, with the most correct design. The most extraordinary work of Clovio, is the procession of Corpus Domini, at Rome, painted in twenty-six pictures; which occupied the artist nine years. At Milan, the Cistercians possess a picture by Clovio of the Descent from the Cross, of his own composition, that breathes all the gusto of the golden age of Roman art. He died in 1578, aged 80.

COBLENT, HERMAN. A Flemish engraver, who flourished about the year 1576. It is probable he was a pupil of the Collaerts, from his style; which resembles the neat finished manner of those artists. He marked his plates with a cypher composed of H. C. F. **ICF**. We have by him:

Four, of the Four Evangelists.
 Lucretia under an Arch.
 A set of the Heathen Deities, single figures under Arches.
 A Man seated at a Table, and a Woman behind him.

COCHET, or COGET, ANTHONY. An engraver, probably a Fleming, who lived about the year 1650. By him we have,

Time crowning Industry and punishing Idleness; *after Rubens.*
 The Portrait of David Beck, the painter; with others.

COCHIN, NICHOLAS. A French designer and engraver, born at Troyes in Champagne, about the year 1619. He settled at Paris, where he engraved a great number of plates, many of which are in the style of Callot, of whom he is supposed to have been a pupil. Like that artist, he succeeded better in small figures than in larger ones. His work is considerable, of which the following are the most deserving of notice :

Melchisedech and Abraham.

Abraham sending away Agar.

The Children of Israel passing the Red Sea.

Pharaoh and his Host, swallowed up in the Red Sea.

Moses breaking the Tables of the Law.

The Adoration of the Magi.

The Repose in Egypt.

St. John preaching in the Wilderness.

The Conversion of St. Paul.

The Temptation of St. Anthony.

Part of the plates for a folio volume of *Plans and Views of Camps, Towns, Battles, &c. under Louis XIV.*, published by Beaulieu, 1645.

Part of the plates for the *Entry of Louis XIV. and his Queen into Paris*. The whole consisted of twenty two plates.

A Procession, with the Flags, &c. taken at the Battle of Fourcroy.

Ten plates of the history of Judith.

Eleven plates of subjects from the New Testament.

Sixteen plates of the Martyrdom of the Apostles, &c.

Six plates of Battles, in the style of Callot.

COCHIN, NOEL, or NATALIS. A French engraver, supposed to have been a relation of the preceding artist, he etched some plates in a coarse heavy manner, amongst which is a Holy Family, *after Titian*; and a Miracle wrought by St. Anthony. He also engraved the plates for a volume of prints from select pictures, with a description of them, published by Caroline Catherine Patin, intitled, *Tabellæ selectæ ac explicatæ a Carola Catherina Patina, Parisina Academica. Bataviæ*, 1691.

COCHIN, CHARLES NICHOLAS, THE ELDER. A French designer and engraver, born at Paris in 1688. He studied painting until he was nineteen years of age, when he devoted himself entirely to engraving. We have several plates by this artist, engraved with taste and spirit, and correctly drawn, particularly when his figures are of a medium size. The following are his principal plates :

The Portrait of J. Sarazin, sculptor; engraved for his reception at the Academy in 1731.

The Portrait of Eustace le Sueur, painter; also for his reception.

Alexander and Roxana; *after a drawing by Raffaele*; in the Crozat collection.

The Inflexibility of St. Basil; *after Le Moine*.

The Meeting of Jacob and Esau; *after Le Moine*.

Jacob and Laban; *after Restout*.

The Destruction of the Palace of Armida; *after the same*.

Jacob pursued by Laban; *after N. Bertin*.

Rebecca with the Servant of Abraham; *after the same*.

The Trinity and the Assumption; *after Noel Coypel*.

Seven plates of the History of St. Augustine; *after L. de Boulogne*.

The Lame Man cured; *after P. Cazes.*

A set of Fifty-two Plates of the History of Languedoc; *after the same.*

Several Plates; *after Watteau and Lancret, &c.*

COCHIN, CHARLES NICHOLAS, THE YOUNGER. He was the son of the preceding artist, born at Paris in 1715. He received his instruction in the art from his father, and became a very eminent designer and engraver. In 1749, he accompanied the Marquis de Marigny in a tour through Italy, and in 1758 published his reflections on the works of painting and sculpture, in the different cities he had visited, which was very favourably received. He engraved an immense number of plates, and his work extends to upwards of one thousand five hundred prints: many of which are frontispieces, vignettes, and other ornamental works, executed with such taste and judgment, that, if he had engraved nothing more important, would have established his reputation. The following are his principal prints:

PORTRAITS.

Charles Sackville, Earl of Dorset.

David Garrick.

Francis Chereau, engraver.

Louis de Boissy, of the French Academy.

Edme Bouchardon, sculptor. 1754.

The Count de Caylus, amateur artist.

The Marquis de Marigny. 1572.

John Restout, painter.

A. L. Séguier, Advocate General.

The Duke de la Valliere of the Academy of Sciences.

The Prince de Turenne.

SUBJECTS FROM HIS OWN DESIGNS.

The infant Jesus holding a Cross.

The Virgin.

The Crucifixion.

Lucius Quintus Cincinnatus; *after an Antique Statue.*

The Consecration of Louis XV. at Reims.

Louis XV. presenting the Dauphin to Minerva.

Ceremony of the Marriage of the Dauphin with Maria Theresa of Spain, 1745; engraved 1746.

Decoration of the Theatre at Versailles on the above marriage.

Funeral Pomp of the Dauphiness, at St. Denis. 1746.

The Funeral Pomp of the Dauphiness, in Notre Dame at Paris.

The Funeral Pomp of the King of Spain, in Notre Dame. 1746.

The Funeral Pomp of the Queen of Poland, in Notre Dame; etched by *Cochin*, and finished with the graver by *J. Ouvrier*.

COCK, or KOCK, JEROME. A Flemish painter and engraver, born at Antwerp about the year 1498. In the early part of his life he abandoned painting, and applied himself to engraving and the business of a printseller. We have several plates by him after his brother *Matthew*, *Peter Breughel*, and others; executed in a slight manner, and without much effect. He sometimes marked his plates *H. Cock, fecit*; and sometimes with the cypher **IC**. The following are his principal works:

PORTRAITS, AND SUBJECTS FROM HIS DESIGNS.

Francis II. King of France and Scotland.

Mary, Queen of Scotland and France.

Gustavus, King of Sweden.

Mary, Queen of Sweden.

Soliman, Emperor of the Turks.

Camelia, Daughter of the Emperor.

Six Portraits on one sheet; of Guido Cavalcantes, Dante, Boccace, Petrarch, Politian, and Ficinus.

A set of Twenty-four Portraits of Flemish painters, with Latin verses by Lampsonius. They are mostly marked *I. H. W.*, for *Wierix, the publisher*; entitled, *Pictorum aliquot celebrium Germaniæ inferioris effigies, &c.*

The Funeral Pomp of Charles V., large Frieze; *Hieronimus Cock, invent.* 1559.

Twelve Plates; entitled, *Divi Caroli V., ex multis præcipue Victoriarum imagines Hieronymus Coccius Pictor Antw.* 1556.

Moses with the Table of the Law; *H. Cock, inv. et exc.*

St. Christopher with the infant Jesus on his shoulders.

SUBJECTS AFTER VARIOUS FLEMISH MASTERS.

A set of fifteen Landscapes; *after Matthew Cock.*

A large Landscape, with the Feast of St. George; *after the same.*

Samson and Dalila; *after Martin Hemskerk.*

Daniel in the Lion's Den; *after the same.*

A set of eight Female figures, six from the Old Testament, Jael, Ruth, Abigail, Judith, Esther, and Susanna; and the Virgin Mary, and Mary Magdalen; *after the same.*

An Allegory, Fraud and Avarice; *after the same.*

Infant Bacchanalians dancing; *after the same.*

The Resurrection; *after Peter Breughel the old.*

The Temptation of St. Anthony; *after the same.*

The Temptation of St. James; *after the same.* 1565.

The Last Judgment; *after the same.*

The Elaboratory of an Alchymist; *after the same.*

The Dispute between the Gras and the Maigre; *after the same.*

A set of twelve Landscapes with subjects from the Bible; *after the same.*

A grotesque subject of, the great Fish devour the little ones; a whimsical composition; *after Jerome Bos.*

The Temptation of St. Anthony; *after the same.*

St. Martin in a Boat, surrounded by Devils; *after the same.*

An Incantation; *after the same.* 1561.

Shrove Tuesday; a Woman making Pancakes. 1567.

COCK, or KOCK, MATTHEW. This painter was the brother of the preceding artist, born at Antwerp about the year 1500. He was one of the early Flemish painters of landscapes, and one of the first of his countrymen who reformed the art from the stiff and gothic style that existed before. Several of his landscapes were engraved by his brother Jerome, and possess considerable merit for the time. He died at Antwerp in 1554, aged about 54.

COCKSON, THOMAS. An English engraver, who flourished about the year 1620. He engraved several portraits in a neat stiff style. His plates are sometimes marked with the cipher **T**. We have by him the following portraits, &c.:

King James I. sitting in Parliament.
 King Charles I. in like manner.
 The Princess Elizabeth, daughter to James I.
 Louis XIII. King of France.
 Mary of Medicis.
 Mathias I. Emperor.
 Demetrius, Emperor of Russia.
 Henry Bourbon, Prince de Condé.
 Concini, Marquis d'Ancre.
 Charles, Earl of Nottingham.
 Francis White, Dean of Carlisle, Bishop of Norwich.
 Samuel Daniel. 1609.
 T. Coryat.
 The Revels of Christendom.

CODA, BENEDETTO. This painter was a native of Ferrara, about the year 1460, and was a disciple of Giovanni Bellini. According to Lanzi he resided chiefly at Rimini, where he painted some pictures for the churches, which prove him to have been an able artist. His principal works are, the Marriage of the Virgin Mary with St. Joseph, in the dome at Rimini; and his picture of the Rosary, in the church of the Dominicans. He died about the year 1520.

CODA, BARTOLOMEO. He was the son of the preceding painter, and flourished about the year 1528. He was instructed in the art by his father, who he surpassed. In the church of S. Rocco at Pesaro, is a fine picture by this master, bearing the above date; which Lanzi says in every respect bears the character of the golden age of the art. It represents the Virgin and Infant enthroned, with a Choir of beautiful Cherubs, with St. Roch and St. Sebastian.

CODAGORA, VIVIANO. This painter was brought up in the Academy at Rome, and flourished about the year 1650. He excelled in painting the architectural Ruins near Rome, and perspective views of his own composition. He has been frequently confounded with Ottavio Viviani of Brescia, who painted similar subjects, but in a style very inferior to the works of this artist, both in the correctness of the perspective, and the general effect of his pictures. Codagora cast a tone over his buildings that exactly represented that which time has thrown over them, and his pictures are decorated with figures by some of the best artists of his time, particularly Domenico Guarguaglini of Naples; who, according to Lanzi, most frequently painted the figures in his pictures, in which there was a graceful and harmonious accordance that appeared the produce of the same hand. The collections at Naples possess many of their joint works.

COECK, or KOECK. See KOECK.

COELLO, ALONSO SANCHEZ. This painter was a native of Portugal, born in 1515. He resided chiefly in Spain, and was employed in the Escorial by Philip II.; Palomino has

erroneously stated him to have been a scholar of Raffaele, as he was only five years of age when that great painter died. He received some instruction from Antonio Moro, and when that artist left Spain, Coello succeeded him in the favour of the king, whose portrait he painted several times, and those of the principal personages of the court, so much to the satisfaction of the King that he called him the Titiano Portugues. His works in the Escorial represent different saints at their respective altars, and do great credit to his talents. Many of his pictures perished in the palace of the Pardo, when it was burnt. His chief performance is in the church of San Geronimo at Madrid, it represents the Martyrdom of St. Sebastian; on the right of the Saint is the figure of our Saviour, and on the left the Virgin Mary. The design is grand and bold, it is extremely well coloured, and of a powerful and masterly expression. He died in 1590, aged 65, lamented by Philip, and regretted by his contemporary artists. Lopez da Vega wrote his epitaph.

COELLO, CLAUDIO. This painter was of Portuguese parents, but was born at Madrid; in what year is not ascertained. He was instructed in the art by Francisco Ricci, but his greatest improvement was in studying the works of Titian, Rubens, and the other great painters in the royal collection. He was made painter to Philip IV., by whom he was employed in the Escorial. Coello never travelled out of Spain, and his extraordinary talents are only known in that country, where he is considered as one of their most distinguished painters. Many excellent specimens of his ability are to be seen in the churches and convents at Madrid, Zaragossa, and Salamanca. But his principal work is the famous altar-piece in the sacristy of San Lorenzo, in the Escorial; its subject is the Colocazion de las Santas Formas. It is an immense composition, and occupied the painter seven years. In the crowd of personages that form the procession, are the portraits of the King, and the principal persons of the court; painted with the utmost precision, yet executed in a bold and masterly style, and there is a majestic solemnity in the arrangement of the whole, suited to the grandeur of the subject. It is a very extraordinary performance, and holds its rank even by the side of the works of Titian and Rubens. He died in the year 1693.

COELMANS, JAMES. A Flemish engraver, born at Antwerp about the year 1670. He was a pupil of Cornelius Vermeulen; after engraving some plates in his native city, he was engaged by M. de Boyer d'Aguilles, to undertake the plates from the pictures of his collection. They consisted of one hundred and eighteen prints, and form the principal works of this artist, of which the following are the most esteemed:

PORTRAITS.

Donna Olympia Maldachini, niece of Innocent X.; *after Gu. Cesari.*
 Paul Veronese, a Bust; *after a picture by himself.*
 Vincent Boyer, seigneur d'Aguillas; *after le Grand.*
 John Baptist Boyer; *after Hyacinthe Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John embracing the infant Jesus; *after Parmegiano.*
 The Meeting of Jacob and Rachel; *after M. Angelo Caravaggio.*
 Laban giving Rachel to Jacob; *after the same.*
 Jacob's Departure from Laban; *after B. Castiglione.*

A Company of Musicians, Dancers, &c. ; *after B. Castiglione.*

Diana and Acteon ; *after Ottovenius.*

A Satyr drinking, with a Nymph and a Cupid ; *after N. Poussin.*

The Martyrdom of St. Bartholomew ; *after S. Bourdon.*

Mount Parnassus, with Minerva and Mercury ; *after le Sueur.*

The Flight into Egypt ; *after Pujet.*

The Murder of the Innocents ; *after Claude Spierre.*

The Head of the Virgin ; *after Seb^a. Barras.*

COIGNARD, S. An engraver of little note, only known by some indifferent portraits, among which are the following :

John Dryden.

Sir Christopher Wren.

George Parker, astrologer.

COIGNET, GILES. This painter was born at Antwerp in 1530. He was sometime under a painter, called Antonio Palermo, then resident at Antwerp, and afterwards went to Italy. After visiting Rome and Naples, he returned to the Low Countries, where he was much encouraged. He was admitted into the Academy at Antwerp in 1561. The troubles that existed at that time under the Prince of Parma, obliged Coignet to leave his native country, and take refuge in Holland, where he remained several years. He painted historical subjects of an easel size, but was more successful in landscapes, in candlelight subjects and moonlights. He finally settled at Hamburgh, where he died in 1600, aged 70.

COLA, GENARRO DI. An old Neapolitan painter, born in 1320. He was the disciple of Maestro Simone, a friend and companion of Giotto, and painted in his style. The principal works remaining of this ancient artist, are, the altar-piece in the church of S. Maria della Pietà, representing the Mater Dolorosa with the dead Christ, and Angels holding the Instruments of the Passion; and in a chapel of the same church, Magdalen penitent. In the tribune of S. Giovanni a Carbonara, the Annunciation, and the Nativity. Many other works by this painter are mentioned by Dominici. His style, like that of the painters of his time, is laboured and dry, but not without expression. He died in 1370, aged about 50.

COLE, HUMPHRY. An old English engraver, who flourished about the year 1572. He engraved a map and a frontispiece for Parker's Bible, published in 1572, in which he has represented the portrait of Queen Elizabeth, with the Earl of Leicester as Goliath and the Lord Burleigh as David.

COLIGNON, FRANCIS. A French designer and engraver, born at Nancy about the year 1621. He was a pupil of Callot, and studied the works of della Bella and Silvestre. He engraved some of the plates of the conquered towns in the reign of Louis XIV. published by Beaulieu. We have also several plates from different masters, and from his own designs. His best works are views of buildings, with small figures, in the style of Callot, which he executed with great spirit and freedom. We have by him, among others, the following prints:

SUBJECTS FROM HIS OWN DESIGNS.

- A set of twelve Landscapes.
- The Buildings at Rome under Sistus V.
- A View of Malta with its ancient Fortifications.

SUBJECTS AFTER OTHER MASTERS.

- The Flight of Attila; *after Raffaele*.
- The five canonized Saints; S. Gaetano, St. Francis Borgia, St. Philip Benizio, St. Bertrand, and St. Rosa; *after J. B. Gaetano*.
- View of Florence; *after S. della Bella*.
- Plan of the Castle of Moyon; *after Callot*.

COLLAERT, ADRIAN. A Flemish designer and engraver, born at Antwerp about the year 1520. After having learnt the principles of the art in his own country, he visited Italy for improvement, where he passed some years. On his return to Flanders, he engraved a great number of plates, executed in a neatly finished style, but with a certain degree of dryness. His drawing is correct, and his heads expressive. He sometimes marked his plates with the cipher *AC*. The following are his principal plates:

SUBJECTS FROM HIS OWN DESIGNS.

- A Man and his Wife, conducted by Death. 1562.
- A Man in Armour, to whom a Woman brings a Child, a Dog, and a Cock.
- The Four Elements; in four plates.
- The Life of Jesus Christ; in thirty-six plates; entitled, *Vita Jesu Salvatoris variis iconibus, &c.*
- Thirty plates of Birds; entitled *Avium vivæ icones, &c.*
- One hundred and twenty-five of Fishes; *Piscium vivæ icones.*
- Twenty-four plates; entitled, *Florilegium ab Hadriano Collaert cælatum, &c.*
- The Temptation of St. Anthony.
- St. Apollonia.

SUBJECTS AFTER VARIOUS MASTERS.

- The Twelve Months of the Year; *after Josse Momper*; the same that *Callot* has engraved.
- The Last Judgment; *after J. Stradan*.
- Twelve plates of Horses; *after the same*.
- A Hunting and Fishing Party; *after the same*.
- The Israelite Women singing the Song of Praise for the Destruction of the Egyptian Host in the Red Sea; *after the same*.
- A Woman saving her Child from the Fangs of a Lion; *after the same*.
- Twelve Landscapes; *after Henry de Cleef*.
- A set of Hermitesses; *after M. de Vos*; engraved conjointly with his son *John Collaert*.
- The calling of St. Andrew to the Apostleship; *after Baroccio*.
- The Repose in Egypt; *after H. Goltzius*. 1585.
- A set of six plates, called the Annunciations; considered among the best of his works.

COLLAERT, HANS, OR JOHN. He was the son of the preceding engraver, born at Antwerp about the year 1540. After being instructed by his father for some time, he followed his example in visiting Italy, where he passed some time. He assisted his father in many of his works, and engraved a great number of plates, which are executed

in the style of Adrian, but with more taste and less stiffness. He must have lived to a great age, as we have plates by him dated from 1555 till 1622. He sometimes signed his plates with his name *Hans Collaert, fecit*, sometimes with the initials H. C. F., and sometimes with the cipher **HC**. The following are his prints most worthy of notice :

SUBJECTS AFTER HIS OWN DESIGNS.

The Life of St. Francis; in sixteen plates, with grotesque borders.
 The dead Christ in the Lap of the Virgin; *Joan Collaert, sc.*
 The Last Judgment, surrounded with small subjects of the Life of Christ.
 Marcus Curtius throwing himself into the Gulf.
 Peace and Charity.
 Ten plates; entitled, *Monilium Bullarum in auriumque, &c.* 1581.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *G. A. Z., inv. H. Collaert, sc. Romæ.*
 Moses striking the Rock; *after Lambert Lombard*; very fine.
 A Satyr pursued by Women; *after J. Stradan.*
 Time and Truth; *after the same*; very fine.
 Mars and Venus; *after the same.*
 The Loves of Mars and Venus; four plates; *after P. Galle.*
 The Title to the *Biblia Sacra*; *after Rubens*; fine.
 The Title to the *Kerkelyke Historie*; *after the same*; fine.
 The Title to the *Vaders Boeck*; *after the same*; fine.
 Twelve plates for the *Missal of Moretus*; *after the designs of Rubens.* The subjects from the Life of Christ and the Virgin.

COLLANTES, FRANCISCO. A Spanish painter, born at Madrid in 1599. He painted history and landscapes, and excelled particularly in the latter, which are painted in a bold and masterly manner, in the style of Rubens, richly coloured, and of very romantic scenery. Of his historical works, the principal are San Geronimo, and a picture of the Resurrection, in the Bueno Retiro. He died in 1656, aged 57.

COLLEONI, GIROLAMO. This painter was a native of Bergamo, born, according to Tassi, about the end of the fifteenth century. Most of the works of this able artist, in his own country, were formerly in the church of S. Antonio dell' Ospitale at Bergamo, but were destroyed at the time the church was rebuilt. In the church, dedicated to S. Erasmo, at S. Borgo Canale near Bergamo, is preserved one of his most esteemed works, painted in 1538. This picture is described by Tassi as one of the most admirable productions of Bergamese art. It represents the Virgin and Infant, with Mary Magdalen, St. John, and S. Erasmo. Lanzi mentions a picture by Colleoni, of the Marriage of St. Catherine, in the Carrara Gallery, which was thought by the best judges to be a work of Titian, until the inscription of *Hieronymus Colleio*, 1555, was found on it. Not meeting with the distinction he merited in his own country, and disgusted at the encouragement given to inferior talents of foreign growth, he determined to leave it; but, previous to his departure, Tassi asserts, that he painted in one night on the façade of a house, a very beautiful horse, and inscribed under it, *Nemo propheta acceptus in patria sua.* He went to Spain, where he met with due encouragement, and was employed in the Escorial.

COLLIN, RICHARD. A German designer and engraver, born at Luxembourg in 1626. He went to Rome when young, and became a scholar of his countryman Sandrart. He engraved some of the plates for the *Academia* of that author. On his return from Italy he resided at Antwerp and Brussels, where he engraved several portraits and other subjects, in a neat, laboured style. The following are his principal plates :

PORTRAITS.

Jane Bickerton, Duchess of Norfolk.
 Sir Godfrey Kneller; for Sandrart's *Academia*.
 John Zachary Kneller; for the same.
 Artus Quellinus, sculptor; *after E. Quellinus*.
 John Philip van Thielen, flower painter; *after the same*.
 Joachim Sandrart. 1679.
 Bartheleme S. Murillo, painter; *se ipse, pinx.*
 Christian Albert, Prince Bishop of Lubeck. 1664.
 Anna Adelhildis, Wife of the Prince of la Tour and Tassis. 1682.
 A set of forty portraits of the Saints of Mount Carmel.

SUBJECTS AFTER VARIOUS MASTERS.

Esther before Ahasuerus; *after Rubens*.
 Christ bearing his Cross; *after A. Diepenbeck*.
 St. Arnold; *after the same*.

COLOMBEL, NICHOLAS. A French painter, born at Sotteville, near Rouen, in 1646. He was a scholar of Eustache le Sueur, and afterwards visited Italy. Although this artist studied several years at Rome, he does not appear to have at all divested himself of the taste of his country. His style is completely French. He was received into the Academy at Paris in 1694. One of his best works is Orpheus playing on the Lyre, in the King's Menagerie. He died at Paris in 1717, aged 71.

COLONI, ADAM. A Dutch painter, born at Rotterdam in 1634. He painted landscapes with figures and cattle, in which he imitated with success the style of N. Berghem; he also excelled in village feasts, and some of his pictures of fire-pieces are of a good effect. This artist resided a great part of his life in England, and died in London in 1685, aged 51.

COLONI, HENRY ADRIAN. He was the son of the preceding artist, and the brother-in-law of Vandiest, by whom he was instructed. He sometimes painted the figures in Vandiest's landscapes, and also painted landscapes in imitation of the style of Salvator Rosa. He died in London in 1701, aged 33.

COLONNA. See ANGELO.

COLTELLINI, MICHELE. This painter was a native of Ferrara, and flourished about 1517, the date found on some of his pictures. From the similitude in their styles, Lanzi conjectures that he was brought up in the school of Lorenzo Costa, though he is superior to that master in the airs of his heads. His principal works are at Ferrara. In the sacristy

of the Augustines, is a picture of St. Monica with four saints of the order; in S. Andrea, the Virgin and Infant, surrounded by Saints, and in the church of S. Maria della Rosa, St. Francis receiving the Stigmata.

COLYNS, DAVID. This painter was born at Amsterdam about the year 1650. He painted historical subjects of a small size, into which he introduced an infinite number of figures, which he grouped with great ingenuity. His pictures are touched with spirit and finesse. Houbraken extols, in high terms, two pictures by this master at Amsterdam, one representing Moses striking the Rock, the other the Israelites fed by the Miracle of the Manna.

COMODI, ANDREA. A Florentine painter, born in 1560. He was the scholar and friend of Lodovico Cardi, called Cigoli. He is rather to be considered as a Roman than a Florentine, as he went to Rome when he was young, in the pontificate of Urban VIII., and resided there the greatest part of his life. His principal works are, Christ bearing his Cross in the Tribune of S. Vitale. In S. Carlo a Catinari, the principal altar-piece, the Titular Saint kneeling; in S. Giovanni in Fonte, the Baptism of Christ by St. John. He painted a number of Madonnas, which Lanzi says are distinguished by the smallness of the neck, and a certain air of virgin modesty, which is peculiar to him. One of the most admired of these is in the Corsini Palace. In the early part of his life he was a successful copier of the works of Raffaele. He died at Florence in 1638, aged 78.

CONCA, SEBASTIANO CAVALIERE. This painter was born at Gaeta in 1676, and was educated in the school of Francesco Solimene. Under that master he acquired a competent ability in design, and a great facility. In the early part of his life he was much occupied in portrait painting. Desirous of seeing Rome, and ambitious of distinguishing himself in a more elevated branch of the art; he visited the metropolis of Italy, with his brother Giovanni, when he was between thirty and forty years of age, and for five years changed the pencil for the porte-crayon, and was occupied in drawing after the antique, and the works of the great masters. The progress he had made under Solimene, improved by his studies at Rome, enabled him to produce some pictures which attracted the notice of Clement XI., who employed him in decorating his church of S. Clemente with several works in fresco, which gave so much satisfaction to his patron, that he conferred on him the order of knighthood, and procured him every great public undertaking, at that time, at Rome. For this flattering success, he was, however, more indebted to the state of decadence into which the art had then sunk at Rome, than any particular or original merit of his own. He possessed a fertile invention, great velocity of pencil, and a colour that enchants more by its brilliancy than its truth. In his attempts to be pleasing he sunk into the pretty, and although he evidently aimed at grandeur, he never could divest himself of the littleness to which nature had confined him. Perhaps he has been too harshly treated by the surly criticism of Mengs, who observes, "that by introducing at Rome the mannered style of Solimene, and a system less excellent than expeditious, he put the finishing stroke to the ruin of painting." The principal works of Conca at Rome, are, the Assumption of the Virgin in S. S. Martino e Lucca, and the Giona at S. Giovanni Laterano. In the hospital at Siena, his picture of la Probatice; at Loretto, S. Niccolo; at Ancona, S. Saverio; and at Foligno, S. Agostino. S. Conca died at Naples in 1764, aged 85.

CONEGLIANO, GIOVANNI BATISTA CIMA, called *IL*. The family name of this painter is Cima, but he is generally known by that of *il Conegliano*, a town near Trevigi, in the Venetian states, where he was born. He flourished about the year 1495, and, according to Ridolfi, was one of the most successful followers of the style of Giovanni Bellini. Equal to that painter in colour and expression, he perhaps yields something to him in softness and mellowness. One of his best works was formerly in the dome at Parma, representing the Virgin and infant Jesus receiving the Homage of St. John Baptist, and other Saints. A performance of sufficient merit to attract the rapacity of French spoliation, and is now in the museum of the Louvre. In the church of S. Giovanni, at Venice, is a fine picture by Cima, of the Baptism of Christ. He had a son, Carlo Cima, who painted in his style.

CONGIO, CAMMILLO. An Italian designer and engraver, born at Rome about the year 1604. In 1630, he engraved some plates for the *Galleria Justiniana*. He also executed some of the engravings for Tasso's Jerusalem, after the designs of Bernardo Castelli. We have by him some prints after different Italian masters, which he generally marked CC.F. His works most worthy of notice are:

The Annunciation.

The Adoration of the Magi.

Hercules combating the Hydra.

A Frontispiece entitled, *Diversi ornamenti capriciosi*.

The Creation of Angels; *after Camassei*.

Frontispiece to the *Ædes Barbarinæ*; *after Guido Ubaldo Abbatini*.

An Assembly of Saints; *after Gasparo Celio*.

CONINCK, or KONINCK, SOLOMON. A Dutch painter, born at Amsterdam in 1609. He was first placed under the care of David Colyns, he next became a scholar of Nicholas Moyaert; but he appears to have formed his style more from studying the small pictures of Rembrandt, than either of those masters. He painted historical subjects of a small size, which are well composed, and admirably coloured, partaking of the richness and glow of Rembrandt, in a clearer tone. His pictures are placed in the choicest collections in Holland, and some few of them have found their way to this country, where they sustain themselves among the most esteemed masters of the Dutch school. We have some charming etchings by S. de Coninck, which, like his paintings, are in the fine style of Rembrandt. The following are his principal plates:

The Bust of an old Man with a Beard; *S. Koninck, 1628*.

Bust of an old Man in an Oriental Costume, nearly a profile; *S. Koninck*.

Small Bust of an old Man with a Fur Cap; *Sal. Koning, invent.*

An old Man sitting in a Chair, seemingly praying, without his name; very fine.

Bust of a venerable old Man, three quarters, with a Beard, without his name; very fine.

A Landscape, with some Cottages, and a Tower in Ruins; *S. Koninck, 1663*.

CONINCK, or KONINCK, CORNELIUS. A Dutch designer and engraver, born at Haerlem about the year 1624. He has engraved several portraits of celebrated personages of the sixteenth century, executed with the graver in a firm and clear style. Among others by him we have the following:

Lawrence de Coster, the celebrated printer; *after J. V. Campen.*

Martin Luther; *C. Koning, fec. et exc.*

Dierk Philius; *C. Koning, scul. exc.*

Adrianus Tetrodius of Haerlem; *P. Grebber, inv.*

CONINGSLOO. See COONINXLOO.

CONRAD, or CONRADUS, ABRAHAM. A Dutch designer and engraver, who flourished about the year 1650. His plates consist chiefly of portraits, part of which are from his own designs. They possess great merit, and some of them are successful imitations of the style of Lucas Vostermans. The following are his principal prints:

PORTRAITS.

Christopher Love.

Jacob Triglande, professor of Theology at Leyden.

Thomas Maurois of Canterbury, ecclesiastic at Amsterdam; *D. Boudringhen, pinx. ; A. Conradus, fec.*

Godefroid Hotton, pastor of the French church at Amsterdam; *after H. Mermans*; very fine.

The Flagellation; *after A. Diepenbeck.*

The Crucifixion; *after the same.*

CONTARINI, CAVALIERE GIOVANNI. This painter was born at Venice in 1549. He was a contemporary of Palma, and an exact follower of the principles of Titian. Contarini was a perfect master of the *sotto in su*, as is seen in his picture of the Resurrection in S. Francesco di Paola. He appears to have been much engaged in painting easel pictures of mythological subjects, which he had learning enough to treat with propriety. He passed some years at the court of the Emperor Rodolphus II., by whom he was knighted. In the church della Croce at Venice, is a fine picture by Contarini of the Crucifixion; but his principal work was formerly in the Ducal palace at Venice, now among the plunder of the French, in the gallery of the Louvre, representing the Virgin and infant Jesus seated on a Throne, with St. Mark and St. Sebastian, and the Doge Marino Grimani kneeling. Contarini was a very eminent painter of portraits, in which he followed the chaste and simple style of Titian. He died in 1605, aged 56.

CONTE, JACOPINO DAL. A Florentine painter, born in 1510. He was brought up in the school of Andrea del Sarto. Few of his works are to be met with in Florence, as he went to Rome when he was young, and resided there until his death. He was a respectable painter of history; but is still more distinguished for his excellence in portrait painting, of which he executed more, and of more distinguished personages, than any artist of his time. According to Baglioni, he visited Rome during the time of Paul III., and he painted his portrait, and that of every Pontiff that succeeded him until Clement VIII. in whose pontificate he died. His principal historical works at Rome, are St. John preaching, and the taking down from the Cross, in S. Giovanni Decollato, the church of the Florentines. In the Madonna del Popolo, the dead Christ, with several figures. At the Cappucini á monte Cavallo, a Pietá, and St. Francis receiving the Stigmata. He died at Rome in 1598, aged 88.

CONTI, CESARE and VINCENZIO. These brothers were natives of Ancona, but went to Rome during the pontificate of Gregory XIII. by whom they were employed, as well as by his successors, Sixtus V., Clement VIII., and Paul V. Cesare was esteemed for his grotesque ornaments, and Vincenzio painted the figures. Some of their works are in S. Maria Trastevere. In S. Spirito in Sassia, is the history of S. Giacomo del Zucchi; in S. Cecilia de Trastevere, St. Agnes, and the Martyrdom of Santo Urbano.

COUGHEN. See KOUGHEN.

COOKE, HENRY. An English painter, born in 1642. He went to Italy, and studied under Salvator Rosa. He returned to England, and was employed in the reign of King William to copy the cartoons of Raffaele, which Graham says he did "in turpentine, a manner of his own." He painted the choir in New College, Oxford. He died in 1700, aged 58.

COONINXLOO, GILES. A Flemish painter of landscapes, born at Antwerp in 1544. He was first instructed by Leonard Kroes, but afterwards became a scholar of Giles Mostaert. He travelled through France to Italy, and on his return to Flanders was much employed in painting landscapes, in which the figures were frequently added by Martin Van Cleef. Cooninxloo was esteemed one of the ablest artists, in the branch that he followed, of the time in which he lived. His touch is spirited and light, and his colour clear and agreeable.

COOPER, SAMUEL. This eminent miniature painter was born in London in 1609, and with his brother Alexander Cooper, was instructed in the art by his uncle Hoskins, whom he soon surpassed. He was the first artist of his country that gave a strength and freedom to miniature, which approached to the vigour of oil painting. The purity of his tints, the beauty of his carnations, and his loose and flowing manner of painting the hair, render the heads of his portraits models worthy of imitation; but to the head, his merit is almost entirely confined. When he ventured to express more of the figure, his drawing is defective, and his execution undetermined. According to Lord Orford, Cooper visited the court of France, where he painted several pictures, for which his widow received a pension during her life. The works of Cooper were deservedly admired during his life, and they are still placed with distinction in the cabinets of the curious. He died in London in 1672, aged 63.

COOPER, ALEXANDER. He was the brother of Samuel Cooper, and was a scholar of his uncle Hoskins. Although greatly inferior to his brother, he painted portraits, both in oil and in miniature with some reputation. He also succeeded in painting landscapes in water colours. Not meeting with the encouragement he expected, he went to Flanders, where he passed some time, and afterwards visited Sweden, where he was made painter to the Queen Christina.

COOPER, RICHARD. An English engraver, who flourished about the year 1762. His plates are chiefly portraits, of which the following are the principal:

The Children of Charles I., with a Dog; *after Vandyck*.
Henrietta Maria, his Queen.

William III.

Mary his Queen.

Frederick, Prince of Wales, and his sisters.

Francis Bacon, Lord Keeper and Chancellor.

Thomas Wentworth, Earl of Strafford.

George Jefferies, Justice of King's Bench and Chancellor.

Sir John Napier, inventor of Logarithms.

Allan Ramsay, Scotch poet.

Andrew Allen, painter.

COORNHAERT. See CUENHAERT.

COPPA, CAVALIERE ANTONIO. See GIAROLA.

COQUES, GONZALES. This eminent painter was born at Antwerp in 1618. He received his elementary instruction from David Ryckaert the elder, but he owed the distinguished name he afterwards acquired, to the excellent disposition with which nature had favoured him. His first subjects were conversations and galant assemblies; but the extraordinary reputation Vandyck had acquired by his admirable portraits, inspired him with the ambition of distinguishing himself in a similar walk in the art, though on a different scale. He attempted to paint portraits of a small size, and to give them the correctness and simple character of nature, which we admire in the portraits of Vandyck. His success was equal to his merit. His single heads, and his groups of family portraits, were esteemed superior to every artist of his time, Vandyck alone excepted, and his engagements became so numerous, that few individuals could procure his pictures. He was employed by the principal potentates of his day. Charles I., the Archduke Leopold, and the Prince of Orange, were desirous of possessing his works. To those who have not seen the pictures of this extraordinary artist, it will be difficult to give an idea of the beauty of his style. Although his heads rarely exceed the size of an inch and a half, they have all the breadth, freedom of touch, and animated character of the portraits of Vandyck. The heads and hands are designed with the utmost correctness; his colouring has the freshness, and his draperies the ease, that we admire in the works of that master. In regarding them, we lose sight of the scale on which they are drawn, and they assume the size of life. He was peculiarly happy in the composition and arrangement of his family portraits, and the accessories with which he accompanied them, in which he displayed great taste and elegance. This excellent artist died in 1684, aged 66.

CORBUTT, CHARLES. An English mezzotinto engraver, who flourished about the year 1760. We have several portraits, and a few other subjects, scraped by him, of which the following are the most worthy of notice:

PORTRAITS.

Major General James Wolfe.

Francis Arouet de Voltaire.

John James Rousseau.

William Romaine; *after F. Cotes.*

Lady Charlotte Johnstone; *after Reynolds.*

Garrick, between Tragedy and Comedy; *after the same.*

Anne Bastard, of Kitley, in Devonshire.

A Flemish Conversation; *after Brouwer*.

The old Rabbi; *after Rembrandt*.

CORDUBA, FRANCESCO. An Italian engraver, by whom we have a set of plates of the principal fountains which are in the gardens at Rome, into which he has introduced several small figures, in the style of Callot. They are etched with considerable spirit. He had received some mark of distinction, as he signs his plates, *Eques, Franc. Corduba del, et scul.*

COREGGIO. See ALLEGRI.

COREGGIO, FRANCESCO. This painter was a native of Bologna, and flourished about the year 1652. He was a scholar of Francesco Gessi, and painted history with some reputation. His works are chiefly confined to the churches at Bologna. In S. Procolo is a Magdalen in the Desert; in the Nunziata, the Madonna de Loretto; and in S. Maria de Servi, the Virgin and Infant, with St. Luke, and other saints.

CORENZIO, BELISARIO. He was a native of Greece, born, according to Dominici, in the province called Accaja, in 1558. He was instructed in the rudiments of the art by an unknown painter, who was so loud in his praise of the Venetian artists, that Belisario burned with impatience to visit Venice, that he might be advantaged by the contemplation of those extraordinary productions, of which the description had so much excited his curiosity. He accordingly went to Venice in 1580, when he was twenty-two years of age, and became a disciple of Tintoretto. He could not, perhaps, have made a more judicious selection in the choice of his master, as they appear to have been perfectly congenial in their technical conception of the excellence of the art, and to have endeavoured to arrive at it by similar exertions. Endowed with extraordinary powers of invention, and gifted by nature with an almost unexampled facility, he is said by Lanzi to have been equal to the exertions of four painters in point of dispatch. This incredible readiness he has displayed in the immense picture of the Miracle of the Loaves and Fishes, in the refectory of the Benedictines, which he finished in forty days. He was occasionally led away by the fire of an unusually ardent imagination, but when he could govern and moderate this enthusiasm, he is not very inferior to the greatest masters of the Venetian school. After passing five years at Venice, he visited Naples, where he painted many admirable works for the churches and public edifices, of which a particular account is given by Dominici. He painted a few pictures in oil, but his powers seem to have been better adapted to the great machinal subjects that require to be executed in fresco, in which he is bold, varied, and occasionally beautiful and correct. His principal works at Naples are the ceiling of the capella de Catalani, in S. Giacomo, where he has represented, in nine compartments, the life of the Virgin, full of grace and beauty; in the angles he has painted four Sybils. In the church della Trinità degli Spagnuoli, the Virgin crowned by the Trinity, with two laterals, of the Visitation, and the Presentation in the Temple. He died in 1643, aged 85.

CORIOLO, CRISTOFANO. A German engraver, born at Nuremberg about the year 1540. M. Heineken states, that the family name of this artist was Lederer, which he

exchanged in Italy for that of Coriolano. He engraved on wood, and was a very able artist. In the life of Marc Antonio, Vasari assures us that Maestro Cristofano Coriolano, after executing at Venice an infinite number of fine things, engraved in wood the portraits of the painters, sculptors, and architects, after his, Vasari's, designs, for his lives of the painters, first published in 1568. They are very masterly performances. He also engraved the greater part of the figures in the Natural History of Ulysse Aldrandini, as well as the frontispiece and cuts, after the designs of Titian, for the *Cours d'Anatomie*, of André Vesal. He died at Bologna in the commencement of the seventeenth century.

CORIOLOANO, BARTOLOMEO. He was the son of the foregoing artist, born at Bologna about the year 1585. He was first instructed by his father, but afterwards entered the academy of the Caracci, where he became an able designer and engraver on wood. He usually confined himself to two blocks for his cuts; on one he cut the out-line and the dark shadows, like the hatchings of a pen; and on the other block the demi-tint; these he managed with great judgment, and his prints have a fine effect. His drawing is masterly and spirited, and his heads of a fine expression, characteristic of the great school in which he was educated. He dedicated a set of his prints after Caracci, Guido, &c. to Urban VIII., who recompensed him with the order of knighthood of Loretto, and a pension. There are a few of his cuts executed in chiar-oscuro, in which he used three blocks. Among others we have by him the following prints:

St. Jerome in meditation before a Crucifix; *after Guido*.

Herodias, with the Head of St. John; *after the same*.

The Virgin, with the Infant sleeping; *after the same*.

The same subject in chiar-oscuro; very fine.

The Virgin and Infant sleeping; *after F. Vanni*.

Peace and Abundance; *G. R.; B. C. sc. Romæ*.

A Sybil.

Jupiter fulminating the Giants; *Victoriam Jovis; after Guido*; a capital print, in four sheets. 1647.

The Seven Ages, transported to Bologna, a Thesis.

He had a daughter, Theresa Maria Coriolano, who etched a small plate of the Virgin, half-length, with the infant Jesus.

CORIOLOANO, GIOVANNI BATISTA. He was the younger brother of the preceding artist, born at Bologna about the year 1590. He studied painting under Gio. Lodovico Valesio, but did not distinguish himself much as a painter, although he was employed for some of the churches at Bologna. In S. Anna, are two pictures of S. Niccolo, and S. Bruno; and in the Nunziata, an Altar-piece of St. John, St. James, and St. Bernard. As an engraver, he is entitled to more consideration. He worked both on wood and copper; but his wooden cuts are greatly preferable to his engravings. Among his best works are the following:

PORTRAITS.

Vincenzio Gualdi.

Fortunatus Licetus.

The same Portrait in wood.

Joannes Cottunius.

SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *J. B. Coriolanus, sc.*

The miraculous Image of the Virgin; painted by S. Luke, held by three angels; *after Guido.*

Christ crowned with Thorns; etched in imitation of a wooden cut; *after L. Caracci; fine.*

Cupid sleeping; in chiar-oscuro; *after Guido.*

Triumphal Arch in honour of Louis XIII.; *Il Coriolano, fec.*

Twenty-seven plates of emblematical Subjects; *after Paoli Macchi*; the whole set, *Pauli Macii Emblemata*, consists of eighty-three plates; the rest are by *O. Gatti* and *A. Parasini.*

He also engraved a number of Theses and Frontispieces.

CORNARA, CARLO. This painter was born at Milan in 1605, and was a scholar of Camillo Procaccini. He did not produce many works, but they were designed with an excellent taste, particularly his easel pictures, which were highly esteemed. One of the best of his public works is his picture of S. Benedetto at the Certosa at Pavia. He died in 1673, aged 68.

CORNEILLE, MICHEL, THE ELDER. A French painter, born at Orleans in 1603. He was a scholar of Simon Vouet, in whose style he painted several works for the churches, and was one of the twelve original members of the Royal Academy at Paris. Corneille, the elder, etched several subjects after Raffaele, the Caracci, and others; among which are the following:

The Holy Family, with St. Elizabeth; *after Raffaele.*

The Murder of the Innocents; *after the same.*

Christ appearing to Magdalen; *after the same.*

The Virgin suckling the infant Jesus; *after L. Caracci.*

CORNEILLE, MICHEL, THE YOUNGER. He was the son of the foregoing painter, born at Paris in 1642, and was instructed by his father. Having obtained the prize when a student at the academy, he was consequently sent to Italy for improvement under the pension of the King. His studies at Rome were prosecuted with great assiduity, where he adopted the works of Annibale Caracci, as the model of his imitation. Soon after his return from Italy, he was received into the academy, when he painted for his reception the model of the picture he afterwards executed for the church of Notre Dame, of the Vocation of St. Peter and St. Paul to the apostleship. He was employed by Louis XIV. at Versailles, Trianon, and Fontainebleau; and painted in one of the chapels of the Invalids, the Life of St. Gregory, in six pictures. This artist etched a great number of plates, which are deservedly the admiration of the collectors. They are executed in a daring and masterly style; his compositions are grand and ingenious, and his drawing extremely correct, in the great manner of the Caracci. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

The Deity appearing to Abraham.

Abraham journeying with Lot.

Abraham discomfiting the Army of the confederate Kings.

Abraham setting out with his son Isaac for the Sacrifice.

These four plates having come into the possession of a printseller at Rome, named Rossi, he put the name of Raffaele on them; they are now scarce.

Samson and Dalila.
 The Conception of the Virgin.
 The Annunciation ; in two plates.
 The Nativity.
 The infant Jesus in the Manger.
 The Flight into Egypt.
 The Vocation of St. Peter and St. Paul to the Apostleship.
 St. Francis kneeling before the Cross ; fine.
 Christ and the Virgin appearing to St. Francis.

SUBJECTS AFTER VARIOUS MASTERS.

The Marriage of St. Catharine ; *after L. Caracci.*
 The Virgin and infant Jesus in a Landscape ; *after Agostino Caracci.*
 Jacob wrestling with the Angel, in a Landscape, *after An. Caracci.*
 St. John preaching in the Desert ; *after the same.*
 St. Jerome in a Landscape ; *after the same.*
 St. Francis receiving the Stigmata ; *after the same.*
 Silenus, a Satyr, and a Fawn, in a Landscape ; *after the same.*
 Abraham sending away Agar ; *after the same.*

CORNEILLE, JOHN BAPTIST. He was the younger brother of the preceding artist, born at Paris in 1646. He was also instructed by his father, who sent him to Italy. After passing some years at Rome he returned to Paris, and was received into the academy in 1676. Inferior to his brother in the correctness of his design, he was still a reputable painter, and gave proof of his talent in several public works at Paris. In the church of Notre Dame, he painted St. Peter delivered from prison. At the Carmelites, Christ appearing to St. Theresa. He also engraved several plates from his own designs, and some after the Caracci. They are etched with great spirit, and some of them finished with the graver. The following are his best plates :

SUBJECTS FROM HIS OWN DESIGNS.

The Bust of Michael Angelo.
 Susanna and the Elders.
 St. Augustine in the midst of his Disciples.
 St. Bernard.
 Christ appearing to St. Theresa and St. John.
 The Bust of Monsieur, crowned by Victory.
 Apollo and Cupid ; a medallion.
 Apollo and Daphne ; the same.
 Mercury in the Air.
 Diana and Calisto.

SUBJECTS AFTER CARACCI.

St. John in the Wilderness ; *after An. Caracci.*
 Christ with the Samaritan Woman ; *after the same.*
 Two Landscapes, with St. Francis.

CORNELISZ, or CORNELUS, LUCAS, called THE COOK. An old Dutch painter, born at Leyden in 1493. He was the son of Cornelius Engelbrechtsen, and, according to Van Mander, was instructed by his father. The little encouragement the art experienced at

that time in his native country, obliged him, for the support of a numerous family, to exercise the occupation of a Cook, and eventually induced him to visit England in the reign of Henry VIII., by whom he was employed, and was made painter to the King. Van Mander mentions some of the works of this master at Leyden; among others the *Adulteress before Christ*. Of his works in England, his sixteen pictures of the Constables of Queenborough Castle, at Penshurst, are the most considerable; and though few of them could be original paintings, they possessed great merit.

CORNELISZ, JAMES. This painter was born at the small town of Oost-Sanen, in Holland, about the year 1470. Some of his historical pictures are described by Van Mander, who speaks of them in very favourable terms, particularly a picture of the Circumcision, in the great church at Haerlem, painted in 1517, and a Descent from the Cross, at Alkmaer, the back ground of which was painted by John Schoorel, who was his scholar. He died at Amsterdam, at an advanced age.

CORNELISZ, LAMBERT. A Dutch engraver, who was chiefly employed for the booksellers in engraving portraits. Among others we have by him the portrait of Tycho Brahe, the Astronomer.

CORONA, LEONARDO. He was the son of a miniature painter, born at Murano in 1561, and, according to Ridolfi, was first instructed by Rocco da S. Silvestro, a painter of little note, who occupied him in copying; but he afterwards improved himself by studying the works of Titian and Tintoretto. His acquaintance with Alessandro Vittoria, an eminent sculptor, was also of the greatest use to him, who, Lanzi says, gave him chalk models for the better management of the *chiar-oscuro*, and assisted him in his esteemed picture of the Annunciation in S. S. Giovanni e Paolo; and his more admired work of the Assumption in S. Stefano, painted with a greatness of style that approaches to Titian. In S. Fantino, is his picture so much applauded by Ridolfi, of the Crucifixion, in which he treads so closely on the heels of Tintoretto, as to be little short of the excellence of that master. He died at the age of 44, in 1605.

CORRADI. See **GHIRLANDAIO**.

CORREA, DIEGO. A Spanish painter, of no great repute, who flourished, according to the date on some of his pictures, in 1550. In the convent of the Bernardines at Valdeiglesias, are some of the works of this master, representing the Passion; and at Placencia, in the convent of S. Vicencio, are two pictures of subjects from the Life of the Virgin.

CORSO, NICCOLO. This painter was a native of Genoa, and flourished about the year 1503, the date inscribed on some of his works. His pictures are chiefly in the cloyster and refectory of the monastery of the P. P. Olivetani, at Quarto, near Genoa, of which the most esteemed is a subject from the life of S. Benedetto. Soprani extols this painter for the fecundity of his ideas, the fine expression in his heads, and above all, for the vivacity and firmness of his colouring, which, if it could be divested of a little hardness, this artist would rank among the ablest of the Genoese painters of his time.

CORSO, GIOVANNI VINCENZO. He was born at Naples about the year 1490, and was first under the tuition of Giovanni Antonio Amato, but afterwards studied at Rome, under Pierino del Vaga. Most of the works of this artist in the churches at Naples have been damaged and retouched. The best preserved are his admired picture of Christ bearing his Cross, with many figures, in the church of S. Domenico Maggiore, and the Adoration of the Magi in S. Lorenzo.

CORT, CORNELIUS. This excellent engraver was born at Hoorn in Holland, in 1536. It is probable that he was first instructed by Jerome Cock, for whom, in the early part of his life, he executed several plates, which were published with the name of his master. After having engraved a considerable number of subjects from the Dutch and Flemish painters, he went to Italy, and first settled at Venice, where he resided in the house of Titian, and engraved some of the finest works of that great painter. He afterwards visited Rome, where he established a school, and executed many of those estimable works which are the delight of the judicious collector. The art of engraving had hitherto been nearly confined to small plates; and it was Cornelius de Cort that opened the way to a more important walk of the art. It was under this able artist that Agostino Caracci acquired his admirable use of the graver. The plates of C. Cort are entirely executed with that instrument, in a bold, open, and masterly style. His drawing is correct and tasteful; and his back grounds, particularly his landscapes, are managed with great skill and finesse. M. Heineken has given a complete catalogue of the works of this esteemed artist, of which the merit will justify our giving the following ample list of the most interesting.

PORTRAITS.

Cornelius Cort; engraved by himself.
 Henricus II. Gallorum Rex; oval.
 Catharina de Medicis; Regina Franc.
 Don Juan of Austria; oval, with ornaments. 1578.
 Marcus Antonius Moretus; oval.
 Andrea Alciati; oval, with ornaments.
 Roger of Brussels; painter.
 Theodore van Harlem; painter.
 Joachim Dionatensis; painter.

SUBJECTS AFTER HIS OWN DESIGNS.

The Birth of the Virgin. 1563.
 The Conception of the Virgin. 1567.
 The Presentation in the Temple.
 The Repose in Egypt. 1568.
 The Holy Family, St. Joseph presenting a Pear to the Infant.
 The Last Supper. 1568. He engraved this subject twice.
 A Crucifix over a Globe, held by two angels.
 The Resurrection. 1569.
 St. Theodore, patron of Venice, overcoming a Dragon.
 St. Catherine crowned by Angels. 1575.
 St. Veredina kneeling before an Altar.
 Two Landscapes, with Shipwrecks.

SUBJECTS AFTER FLEMISH MASTERS BEFORE HE WENT TO ITALY.

Adam and Eve, with the Serpent; *after Michael Coxie.*
 The Resurrection; *after the same.* 1568.
 The Descent of the Holy Ghost; *after the same.*
 Christ triumphant, with St. Peter and St. Paul; *after the same.*
 Four plates of the History of the Rich Man and Lazarus; *after Hemskerk.*
 The Parable of the Vineyard; *after the same.*
 Four plates of the Parable of the Talent; *after the same.*
 Six plates of the History of Noah and the Deluge; *after F. Floris.*
 Six plates of the History of Abraham; *after the same.*
 Six plates of the history of Jacob and Rachel; *after the same.*
 Ten plates of the Labours of Hercules; *after the same.*
 Four plates of the History of Pluto and Proserpine; *after the same.*
 Bacchus and Venus. 1566; *after the same.*
 The Immortality of Virtue; emblematical; *after the same.* 1564.
 The Descent from the Cross; *after Roger vander Weyde.*
 St. Roch; *after J. Speckart.* 1567.
 St. Lawrence; *after the same.*
 St. Dominick reading; *after Bart. Spranger.*
 The Holy Family, with Angels; *after the same.*
 The Crowning of the Virgin; *after Giles Moestaert.* 1565.
 The Academy of Painting; *after Stradan;* fine.

SUBJECTS ENGRAVED IN ITALY AFTER VARIOUS MASTERS.

After Titian.

The Annunciation.
 Another Annunciation.
 The Martyrdom of St. Lawrence. 1571.
 The Trinity; generally called All Saints.
 St. Jerome in the Wilderness, reading.
 St. Jerome in the Wilderness, kneeling before a Crucifix at the entrance of a Cavern; *In Venetia.*
Corn. Cort. f.; scarce. Not mentioned by Heineken.
 The Magdalen; half-length.
 The Magdalen in the Desert, before a Crucifix.
 Tarquin and Lucretia. 1571.
 Diana and Calista.
 Prometheus.
 Rogero liberating Angelica from the Dragon.

After Girolamo Mutiano.

St. Peter walking on the Water. 1568.
 Christ crowned by Thorns.
 Christ bearing his Cross.
 The Descent from the Cross, with two Ladders.
 The Descent from the Cross, with four Ladders.
 Christ appearing to the Marys.
 St. Jerome in Meditation.

A set of seven Landscapes, with figures, called the Seven Penitents; St. John Baptist, Magdalen, St. Jerome, St. Onophrius, St. Hubert, St. Francis with the Stigmata, and St. Francis in devotion.

After Clodio.

The Annunciation.
 The Adoration of the Magi, in the form of an Altar.
 The Virgin and Infant, half-length.
 Christ preaching in the Temple.
 The Baptism of Christ.
 The Crucifixion, between the two Thieves.
 Another Crucifixion; a grand composition. 1568.
 The dead Christ, with the Marys.
 The entombing of Christ.
 Christ appearing to Magdalen.
 The Conversion of St. Paul.
 St. George and the Dragon.

After Taddeo Zuccherro.

The Creation of Adam and Eve.
 The Presentation in the Temple.
 The Nativity; a rich composition.
 The Holy Family, with St. John and his Lamb.
 The Miracle of the Loaves.
 The Entombing of Christ.
 The Descent of the Holy Ghost.
 The Martyrdom of St. Agatha.

After Federigo Zuccherro.

Moses and Aaron before Pharaoh.
 The Birth of the Virgin. 1578.
 The Conception of the Virgin.
 The Annunciation. 1571.
 The Nativity. 1568.
 The Adoration of the Magi.
 The Holy Family, with the Infant.
 The Flight into Egypt.
 The Adulteress before Christ.
 Christ tempted in the Wilderness.
 Christ driving the Buyers and Sellers from the Temple.
 The Resurrection of Lazarus.
 The Woman of Samaria.
 Christ on the Mount of Olives.
 Christ taken in the Garden.
 The Death of the Virgin.
 The Crowning of the Virgin.

After Raffaele.

The Transfiguration.
 The Battle of the Romans, called the Battle of the Elephants. He has engraved a reverse of this plate.
 The Battle of Constantine with Maxentius.

SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

Parnassus; *after Polidoro da Caravaggio.*

The Adoration of the Shepherds; *after the same.*

The Repose in Egypt; *after B. Bassaro.*

The Visitation of the Virgin to St. Elizabeth; *after Marco da Siena.*

The Nativity; *after the same.*

The Adoration of the Shepherds; *after Paris Romano.*

The Holy Family; *after F. Baroccio.*

The Baptism of Christ; *after F. Salviati.*

The Marriage at Cana; *after Lorenzo Sabbatini.*

The Last Supper; *after Livio Agresti.*

The Stoning of Stephen; *after Marcello Venusti.*

St. Jerome penitent; *after Riccio da Siena.*

St. Jerome in the Desert, with two Angels; *after J. Parmensis.*

The Cord of St. Francis; *after Caracci.*

The Marriage of St. Catherine; *after Coreggio.*

The celebrated St. Jerome; *after the same.*

St. Margaret of Cortona; *after Tempesta.*

A Dance of Dryads; *after il Rosso.*

The Three Fates; *after Giulio Romano.*

The two Tombs of the Medici; *after M. Angelo.*

Cornelius Cort died at Rome in 1578, aged 42.

CORTE, VALERIO. This painter was born at Venice in 1530. Under the guidance of Titian he became an eminent painter of portraits, and with that ability he settled at Genoa, where he met with great encouragement, but ruined himself by the folly of Alchemy. He died in 1580, aged 50.

CORTE, CESARE. He was the son of the preceding artist, born at Genoa in 1554, and was instructed by his father. According to Baldinucci, he was one of the most reputed portrait painters of his time, and also painted history with considerable success. He visited France, where he was much employed, and is said, by Baldinucci, to have been in England in the reign of Queen Elizabeth, although he is not mentioned in Lord Orford's Anecdotes, where he painted the Queen, and several of the nobility. His best historical works are at Genoa. In the church of S. Pietro, the titular Saint at the feet of the Virgin, coloured with great chasteness and delicacy. In S. Francesco, the Altar-piece of the Chapel of the Prince Massa, representing Mary Magdalen; and in the church of S. Maria del Carmina, are two pictures by him of St. Simeon and St. Francis.

CORTE, JUAN DE LA. According to Palomino, this painter was born at Madrid in 1587. He excelled in landscapes, battle-pieces, and perspective views. He also painted small pictures of subjects from sacred history. He was painter to Philip III., and was continued in that situation by his successor Philip IV. There are several of his pictures in the Bueno Retiro and el Saloncete. He died in 1660, aged 73.

CORTESE, JACOPO, called IL BORGOGNONE. This celebrated artist was born at St. Hippolyte, in Franche Conté, in 1621. He was the son of an obscure painter, who taught him the rudiments of design. At the age of fifteen he went to Milan, where he formed

an intimacy with a French officer, who prevailed on him to enter the army, which he followed for some time; designing on every occasion the marches, the attacks, and skirmishes of which he was a witness. After three years service he quitted the military profession and returned to painting. At Bologna he became acquainted with Guido and Albano, and his intimacy with those distinguished artists was of great advantage to his progress. He at length visited Rome, where his first attempts were some historical works, amongst which were Magdalen at the feet of Christ, in the church of S. Marta; and in il Gesu, the Murder of the Innocents and the Adoration of the Magi. The natural bent of his genius discovered itself on his seeing the admirable Battle of Constantine by Giulio Romano, in the Vatican; and from that time he devoted himself to a branch of the art which he has carried to a perfection unknown before or after him. Michael Angelo della Battaglia, having seen some of his works, with a liberality not always found in a rival, was one of the most zealous publishers of his fame. Whilst he was in full possession of popular esteem, a circumstance occurred which occasioned his retirement from the world. His wife, with whom he had not lived on the best terms, died suddenly; and malevolence suspected and accused him of having poisoned her. This cruel accusation determined him to abandon society, and he took refuge with the Jesuits, of which body he soon afterwards became a member. But neither the gloom of a monastery, nor the affliction of his mind, could subdue his ardour or impoverish his talent. The battle-pieces of Borgognone are composed with a fire and painted with a vigour peculiar to himself. His touch is admirable and of extraordinary facility, his figures and horses are drawn with all the spirit requisite in the attacks of the fiercest combatants fighting for honour and for life; and (as Lanzi expresses it,) "in beholding his pictures we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded." It is to be lamented that many of his works have blackened since they were painted. Four of the finest of his pictures are in the palazzo Pitti, at Florence. We have some etchings of battles by Cortese, executed with uncommon spirit, and with a masterly effect of light and shadow; among which are the following:

A set of Eight Battles; *Giac. Cortese, fec.*

A set of Four Battles; *J. C.*

He died at Rome in 1676, aged 55.

CORTESE, GUGLIELMO, also called **IL BORGOGNONE**. He was the brother of the preceding artist, born at St. Hippolyte in 1628. He went to Rome whilst he was young, and became a scholar of Pietro da Cortona. He did not however follow the style of that master, but appears to have preferred the more regulated sobriety of C. Maratti, in his compositions and the expression of his heads. He sometimes seems to have wished to resemble Guercino in the strength of his relief, and his azure backgrounds. His works most deserving of notice, are a Madonna, and several Saints, in the Trinità di Pellegrini; the Battle of Joshua, in the palace of the Quirinal, in which he was assisted by his brother; and the Crucifixion of St. Andrew, in S. Andrea a monte Cavallo. He died at Rome in 1697, aged 51.

CORTONA, PIETRO BERRETINI, DA. This distinguished painter was a Florentine, born at Cortona in 1596, on which account he is generally called Pietro da Cortona. He is usually considered of the Roman school, as he went to that capital at the age of fourteen

(as Lanzi says) "with little more than a well disposed inclination for the art." He was instructed at Rome by Baccio Ciarpi, but was more advantaged by his studies of the works of Raffaele, and Polidoro da Caravaggio. The first productions of Cortona that excited attention, were two pictures, painted, whilst he was yet very young, for the Cardinal Sacchetti, representing the Rape of the Sabines, and one of the Battles of Alexander. These extraordinary performances for so young an artist attracted the notice of Pope Urban VIII., who commissioned him to paint a chapel in the church of S. Bibiena, where Ciampelli an artist of reputation was at that time employed, and who regarded with contempt the audacity of so young a man venturing on so important a public undertaking; but he had no sooner commenced the work than Ciampelli was convinced of his ability. The success of that performance procured him his celebrated work of the ceiling of the grand saloon, in the Palazzo Barberini; which is considered one of the greatest productions that have been executed by the most distinguished machinists. The richness of the composition, the perfect intelligence of the chiar-oscuro, the harmony of the colour, and the splendour of the style, render it one of the most perfect specimens of the ornamental. Of this great work it has been observed, that the drawing is not the most correct, and that his draperies have not the appearance of nature; but the acknowledged beauties of the work are so agreeable and seductive, that it is impossible to contemplate it without admiration. P. da Cortona travelled through Lombardy, visited Venice, and returning by way of Florence to Rome; he was engaged by the Grand Duke Ferdinand II. to paint the saloon and four apartments in the Palazzo Pitti; where he represented the Clemency of Alexander to the Family of Darius; the Continence of Cyrus; the Firmness of Porsenna; the History of Massinissa; and other subjects. He did not entirely finish the works he had projected for the Grand Duke. Disgusted by the intrigues of some artists, jealous of his reputation; he left Florence abruptly, and could never be prevailed on to return. They were finished by Ciro Ferri. On his arrival at Rome he continued to be loaded with commissions, and employed by Alexander VII., who conferred on him the order of the Golden Spur. The works of Berretini exhibit a most fertile invention and an uncommon facility of operation. His figures are not designed with scrupulous correctness, nor are the heads of his females strictly beautiful; but they have always a grace and loveliness that charm in spite of those deficiencies. If his colouring is not always chaste, it is constantly agreeable, and possesses much of what the Italians call *Vaghezza*. His powers were particularly adapted to the great works that require to be executed in fresco, to which he gave a brilliancy and force nearly approaching to oil painting. It may be said, that like other great machinists, he sometimes crowded his compositions with figures unessential to his subject; and that he was more intent on seducing the eye by splendid confusion, than satisfying the judgment by costumal and characteristic propriety. It is however generally admitted, that his style is broad and facile, that his compositions are copious and ingenious, and that if he does not always address himself to the mind he fascinates the eye by a grand and imposing spectacle. The principal works of Cortona, at Rome, are the saloon in the Barberini palace; and a gallery in the Pamphili, the cupola and the vault in the tribune in the Chiesa Nuova; the Conversion of St. Paul, at the Cappuccini, one of his distinguished works. In the church of the Conception a fine picture of St. Paul healed by Ananias. At Florence are his celebrated fresco works in the Palazzo Pitti. He died at Rome in 1669, aged 73.

CORVINUS, JOHN AUGUSTUS. A German engraver, who flourished about the year 1724. He worked chiefly for the booksellers, and principally engraved views and buildings, in a neat but stiff style. By him there is a set of ornaments for ceilings, after designs by Carlo Maria Pozzi; most of the plates for a work entitled, *Representatio Belli ob successionem in Regno Hispanico*, published at Augsbourg, are by this artist; and several of churches, &c., at Vienna, for another book published at Augsbourg, by John Andrew Peefel, 1724.

COSCI. See **BALDUCCI**.

COSIERS, JOHN. A Flemish painter, born at Antwerp in 1603. He was a scholar of Cornelius de Vos, and proved a very reputable painter of history. There are many of his works in the churches in Flanders, they are judiciously composed, and his attitudes are well chosen and natural. His drawing is tolerably correct, and his colouring vigorous, though a little too brown. In the backgrounds of his pictures he frequently introduced architecture, which he treated in a masterly manner. The following are among his best works. At Brussels, in the church formerly of the Jesuits, the Nativity; and at the Beguinage, the Martyrdom of St. Ursula. At Mecklin, a grand composition of the Crucifixion; and the Presentation in the Temple. He was director of the academy at Antwerp in 1639.

COSIMO, PIETRO. See **ROSSELLI**.

COSSALE, or rather COZZALE, GRAZIO. This painter was a native of Brescia, and flourished about the year 1605. He is said by Cozzando, in his *Ristretto della Storia Bresciana*, to have possessed an uncommon readiness of invention, and in his larger works appeared to have imitated the prompt style of Palma, without having sunk into his manner. His principal works are the Adoration of the Magi in the church delle Grazie, at Brescia; and the Presentation in the Temple, in Le Miracoli. This artist was unfortunately killed by his son.

COSSIN, LOUIS. A French engraver, born at Troyes about the year 1633. We have by him some portraits, and a few subjects after various masters, executed with the graver in a style that has not much to recommend it. The following are by him:

PORTRAITS.

Louis XV. King of France, as large as life.

Valentine Conrat, of the French Academy.

Francis Chaveau, engraver.

Charles John, Count of Kœnigsmark; *after Dahl*.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary; *after Le Brun*.

St. John Evangelist suspended over a Cauldron of boiling Oil; *after the same*.

The Stoning of St. Paul at Lystra; *after Champagne*.

The School of Athens; *after Raffaele*; large plate.

COSTA, LORENZO, THE ELDER. This painter was a native of Ferrara, and was a disciple of Francisco Francia, as appears from his inscription on the picture of the family of Gio. Bentivoglio, *Laurentius Costa Franciæ discipulus*, and from the great similitude in their style, which is evident in their numerous works in the churches at Bologna. He flourished from the year 1488 to 1530. Without entirely equalling his instructor, he may be ranked among the most eminent painters of his time. His most esteemed works at Bologna are, in the church of S. Maria Mascarella, the Resurrection, a composition of many figures; in S. Giacomo Maggiore, in the capella Bentivoglio, that Family kneeling before the Virgin and Infant seated on a Throne. In S. Petronio, S. Girolamo and other Saints; and the Madonna and Bambino, with S. Sebastiano, S. Girolamo and S. Giorgio; considered as two of his best works. At Ferrara, in the Certosa, a Pietà; and in S. Guglielmo, the Assumption of the Virgin.

COSTA, IPPOLITO. He is said to have been the son of the preceding artist, born at Mantua. He flourished about the year 1538, and, according to Orlandi, was a scholar of Girolamo da Carpi; Baldinucci reports him to have studied under Giulio Romano, which is supported by a resemblance in their style. He was the instructor of a very able artist, Bernardino Campi, and also initiated into the art his brother Luigi Costa.

COSTA, LORENZO, THE YOUNGER. This artist appears to have been the grandson of Lorenzo Costa the elder, and the son of Ippolito, or of Luigi Costa. He is mentioned by Vasari, as a coadjutor of Taddeo Zuccherò, about the year 1560. In the Guida di Mantova, by Cadioli, there are many pictures indicated under the name of Costa without particularising their baptismal names, which makes it almost impossible to identify their works. With Lorenzo Costa the younger, the last branch of this family, expired the great principles of Mantuan art.

COSTANZI, PLACIDO. He was born at Rome in 1688, and painted historical subjects. Of his large works, the most esteemed is his S. Camillo, in S. Maria Madelena; in which he has aspired to the imitation of Domenichino. He also painted in fresco the tribune in S. Maria in Campo Marzio, and was much employed in painting figures in the landscapes of other artists, particularly in those of Gio Francesco van Bloemen, called Orizonti. He died in 1759, aged 71.

COTES, FRANCIS. An English portrait painter, born about the year 1725. He was a scholar of George Knapton. Lord Orford mentions some of his works in oil and in crayons, the latter of which he compares to the portraits of Rosalba. He died in the prime of life of the stone in 1770.

COTIGNOLA, GIROLAMO MARCHESI, DA. The family name of this painter was Marchesi. He was born at Cotignola in the Bolognese, about the year 1475, and was a scholar of Francesco Francia, and, according to Vasari, was one of the most eminent portrait painters of his day. He also painted history, and there are some of his pictures in the churches at Bologna, and the vicinity, that prove him to have been a very reputable artist in his time. His design partakes of the dry stiff manner of his day, but his colouring is good, and the expression of his heads superior to most of his contemporaries.

In the church of S. Guiseppe at Bologna is one of his best works, representing the Marriage of the Virgin.

COTIGNOLA, FRANCESCO DA, called ZAGANELLI. This painter resided chiefly at Parma, and flourished about the year 1518. He was the scholar of Niccolo Rondinello. Vasari commends him for his colouring, though inferior to his instructor in design and composition. His celebrated picture of the Resurrection at Classe, and his esteemed work of the Baptism of Christ at Faenza, are productions that do honour to his country. He also painted an admirable picture of the Madonna surrounded by Saints, at the Osservanti at Parma.

COULET, ANNE PHILIBERT. This ingenious French lady has engraved several plates of very pleasing landscapes and marines, which are charmingly etched and finished with the graver, in a delicate and agreeable style. We have by her the following :

The "Rendez-vous á la Colonne;" *after Berghem.*

The Departure of the Boat; *after Vernet.*

The Fortunate Passage; *after the same.*

The Fine Afternoon; *after the same.*

The Fishermen throwing their Nets; *after the same.*

The Neapolitan Fishermen; *after the same.*

Rural Pleasures; *after Louthembourg.*

The Companion; *after the same.*

Going to Market; *after Van Goyen.*

COURBES, JOHN DE. A French engraver, born about the year 1592. He was principally employed for the booksellers. He appears to have been in England, as we have by him the portrait of Sir Philip Sydney, and that of Mary, Countess of Pembroke.

COURTOIS. See CORTESI.

COUSIN, JEAN. This artist may be regarded as the founder of the French school, as previous to his time the painters of his country confined themselves to portrait painting. He was born at Soucy, near Sens, about the year 1530. His first occupation was glass-staining, of which he has been very unaccountably stated to have been the inventor. His principal work, as a painter, is a picture of the Last Judgment, which was formerly in the convent of the Minimes at Vincennes, now in the gallery of the Louvre. It is a grand composition, and the design is more in the taste of Parmegiano than the French style. The windows of the church of the convent were also painted by him. Of his performances as a painter on glass, the windows of the choir of the church of St. Gervais at Paris are considered his best works. They represent the Martyrdom of St. Lawrence, Christ with the Woman of Samaria, and Christ curing the Paralytic.

COUSINET, ELISABETH. See EMPEREUR.

COUVAY, JOHN. A French engraver, born at Arles, about the year 1622. He worked almost entirely with the graver, in a bold coarse manner, not unlike the style of Villamena. He sometimes marked his plates *TC*. We have by him the following :

Louis XIV. on Horseback, preceded by Fame; *after J. Bourdon.*
 The Virgin and Infant; *after Raffaele; Dilectus meus, &c.*
 St. John in the Desert; *after the same.*
 St. Benedict, tempted by the Demon, presenting a Crucifix; *after Guercino.*
 The Virgin; *after Blanchard.*
 Magdalen; half length; *after Le Brun.*
 The Ascension; *after J. Stella.*
 The Martyrdom of St. Bartholomew; *after Poussin; fine.*
 Mary, Queen of Scotland; the Execution seen through the Window.
 A set of small prints, called *Les Tableaux de la Penitence*; *after J. Chateau.*

COVYN, RENIER and ISRAEL. These two brothers were natives of the Netherlands; the elder, Renier, painted market women, with dead game, vegetables, fruit, &c. Israel, the younger, attempted history, but was more successful in portraits. Neither of them went beyond mediocrity.

COXCIE, MICHAEL. A Flemish painter, born at Mechlin in 1497. He was for a short time a disciple of Van Orley, but went to Italy when he was young, and applied himself to studying the works of Raffaele, with whom he was contemporary. He passed several years at Rome, where he painted some pictures for the church of S. Maria della Pace. On his return to Flanders he was much employed, and there are many of his works in the churches at Brussels and Antwerp, that establish the respectability of his talents. His pictures are finely composed, and there is something of the Roman school in the style of his design. His female figures are more graceful and elegant than is usual in the artists of his country. He has been accused of taking some of his compositions from the designs of Raffaele. The excellent use he has made of the plagiarism will almost excuse it. At Brussels, in the collegiate church of St. Gudule, is a fine picture by Coxcie of the Last Supper; and in Notre Dame, the Death of the Virgin. In the abbey of St. Gertrude is a picture of the Crucifixion, much in the style of Raffaele. At Antwerp, in the cathedral, is the Martyrdom of St. Sebastian. He died at Antwerp in 1592, aged 95.

COYPEL, NOEL. A French painter, born at Paris in 1628. He was first placed under the tuition of an artist, named Poncet, at Orleans; but at the age of fourteen, he became a scholar of Guillerier, under whom he acquired sufficient ability to be employed by Charles Errard, who was charged with the superintendence of the works at the Louvre. It was not long before he distinguished himself, and he was received into the Academy in 1659. His picture of reception was Cain slaying Abel. It was about the same time that he painted his celebrated picture of the Martyrdom of St. James, in the church of Notre Dame. He was now regarded as one of the ablest artists of France, and was appointed by the king, Director of the French Academy at Rome. He visited the metropolis of art in 1672, and presided at the Academy with great reputation for three years. It was during his residence at Rome that he painted his four easel pictures for the king's cabinet, representing Solon taking leave of the Athenians, Trajan giving public audience to the Romans, Ptolemy ransoming the Jews, and Alexander Severus distributing Corn to the Roman People. These pictures were publicly exposed at Rome in the Rotonda, and gained him great reputation. They are now placed in the

gallery of the Louvre. He appears to have imitated in them the style of Poussin and Le Sueur. After three years residence at Rome, Coypel returned to Paris, and was employed in several fresco paintings in the Thuilleries. He executed his last work at the advanced age of 78. It was the Vault of the Sanctuary at the Invalids, and may be considered as one of his best productions. He died in 1707, aged 79. Noel Coypel has etched the following plates :

The Virgin caressing the infant Jesus.

The same subject; larger.

The Holy Family.

COYPEL, ANTOINE. He was the son of the foregoing artist, born at Paris in 1661. His father instructed him in the art, and conducted him to Rome when he was appointed Director of the French Academy there. But neither the *chef d'œuvres* of Rome, nor the example of his father, could inspire him with a feeling for the truly grand and beautiful. He preferred the style and council of Bernini to the study of Raffaele and Caracci; and to confirm him in the depravity of his taste, he returned to Paris at the age of eighteen; that is to say, he left Rome precisely at the time that he should have gone there. He was only nineteen when he painted his picture of the Assumption, in the church of Notre Dame, and at twenty he became a member of the Academy at Paris. He was taken into the employment of the Court, and became one of the most popular painters of his country. It is curious to compare the criticism of two of the most esteemed of the French biographers, respecting the works of this painter. "No artist" says M. D'Argenville, "possessed the poetry of the art in a higher degree than Antoine Coypel. Formed by nature for the grandest compositions, the fertility of his genius displays itself through all his works. He was graceful in the airs of his heads, painted children in the greatest perfection, and was, above all, attentive in expressing with propriety the passions of the soul." A less favourable judgment is pronounced by M. Watelet: "Because," says that writer, "he was equal to the production of a great machine in the theatrical style, he was conceived to possess the poetry of the art; because he gave to his heads a physiognomy purely French, they are thought to be beautiful. His coquetry is called grace, a grace to be learned of the dancing master. He consulted the comedian Baron for the attitudes of his most exalted characters, and travestied a hero of antiquity into a puppet of the theatre."

Antoine Coypel cannot however be denied to possess those qualities which are found in the artists most admired in his country, qualities which perhaps were necessary to the gratification of national feeling, and the acquisition of popularity. His principal works at Paris are Christ among the Doctors, and the Assumption, in the church of Notre Dame; at the Carthusians, Christ curing the Blind at Jericho. He was much employed in decorating the royal palaces, and was made principal painter to the king in 1715. He died at Paris in 1722, aged 61. We have by A. Coypel several etchings, executed in a finished but masterly style; among which are the following :

Melchisedec presenting the Bread to Abraham.

Judith; half-length; finished by *Simoneau*.

The Baptism of Christ.

Ecce Homo; finished by *Simoneau*.

The Virgin and Infant, in an oval.

The Virgin suckling the Infant.

St. Cecilia; *Cantabo Domino*, &c.

Cupid conquering Pan.

Bacchus and Ariadne; finished by *G. Audran*; very fine.

The Triumph of Galatea; finished by *Simoneau*; fine.

The Head of Democritus.

The Portrait of le Voisin, broke on the wheel for poisoning; two plates, large and small.

COYPEL, NOEL NICHOLAS. He was the brother of the preceding artist, and the younger son of Noel Coypel, by a second marriage, born at Paris in 1692. He received his first instruction from his father, whom he had the misfortune to lose when he was fifteen years of age. It does not appear that he had the advantage of seeing Italy; he studied from the best works of art in his own country, and became of sufficient celebrity to be received into the Academy in 1720, when he was twenty-eight years of age. His picture of reception was Neptune carrying off Amyone. His best works are, the ceiling of the chapel of the Virgin in St. Saviour, and the altar-piece in the same chapel, representing the Assumption. There are several other works of this artist in the churches at Paris. He died in 1735, aged 43. We have the following four plates etched by this master:

St. Theresa, with several Angels.

The Triumph of Amphitrite.

Jupiter and Antiope.

A young Woman caressing a Dove; afterwards finished by *N. Edelinck*.

COYPEL, CHARLES ANTOINE. He was the son of Antoine Coypel, born at Paris in 1694. He was instructed by his father, whose style he followed in a very humble imitation. He quitted historical subjects to paint bambochades, and found himself even inadequate to that branch. His best works as a painter are his portraits, that of Adriana le Couvreur has been admirably engraved by Drevet the younger. C. A. Coypel etched some modish subjects, which were only interesting at the time. He died at Paris in 1752, aged 58.

COZZA, FRANCESCO. This painter was a Calabrian, born at Istilo in 1605. He went early in his life to Rome, and became a scholar of Domenichino, to whom he attached himself by the most marked affection, and, according to the Ab^{te}. Titi, finished some of the works of that master after his death. He was received into the Academy at Rome in 1650. One of his best works is the Vergine del riscatto, in the church of S. Francesca Romana a Capo alle case at Rome. He died in 1682, aged 77.

COZZA, GIOVANNI BATISTA. He was born at Milan in 1676. Whilst he was yet young he settled at Ferrara, where he was much employed for the churches. Without great correctness of design, he possessed a copious invention, and an unusual facility of handling. Of his numerous works at Ferrara, the following are the principal. In the cathedral, the Immaculate Conception; at the Ognissanti, the Holy Family; in S. Lucia, the Annunciation; and in S. Guglielmo, the Assumption of the Virgin. He died at Ferrara in 1742, aged 66.

COZZA, CARLO. This painter was the son of the preceding painter, born at Ferrara about the year 1700. He was instructed by his father, in whose style he painted several

pictures for the churches of his native city. In the Chiesa Nuova, is a picture by him of the Annunciation; in S. Lucia, S. Antonio Abate; and in S. Matteo, S. Francesco da Paola. He died at Ferrara in 1769, aged about 69.

CRABETH, FRANCIS. A Flemish painter, born at Mechlin in 1500. It is not said under whom he studied, but he painted history in the style of Lucas of Leyden. In the church of the Reccolets at Mechlin, the picture of the principal altar is by this master. It represents the Crucifixion, and on the two folding doors he has painted two subjects from the Passion of our Saviour. He died at Mechlin in 1548, aged 48.

CRABETH, DIRK and WOULTER. According to Vanmader, these brothers were natives of Gouda. They were the most eminent painters on glass of their time, and flourished about the year 1560. Their principal works were the windows of the great church at Gouda, which have been considered as the most extraordinary performances in that branch of art. On the four windows are represented the Nativity of Christ, Our Saviour driving the Buyers and Sellers from the Temple, the Death of Holofernes, and the Destruction of the Temple of Heliodorus. They are dated in 1560, 1564, 1566, and 1567.

CRABETJE. See ASSELYN.

CRADOCK, LUKE. An English painter of birds, dead game, and animals, in which he particularly excelled. He was born at Ilchester, about the year 1660, and served an apprenticeship to a house-painter in London. Without the help of an instructor, he became a faithful delineator of birds and animals, which he painted with a freedom and a fire, that entitled him to more distinction, and a more liberal remuneration, than he received during his life. After his death, as has too frequently been the case with the works of many ingenious artists, his works were sold at three or four times the price he received for them when living. He died in 1717, aged about 57.

CRAESBECKE, JOSSE. Craesbecke, the pot companion and scholar of Adrian Brower, was born at Brussels in 1608. He was bred a baker, and had settled at Antwerp, in that capacity, at the time that Brower visited that city. A conformity in their habits of debauchery brought them acquainted, and Brower became his inmate on quitting the protection of Rubens. Craesbecke forsook his oven, and became the disciple of his friend, and it is surprising that a person who had never practised the art until he had reached the age of thirty, should have arrived at a proficiency, which, though greatly inferior to his instructor, is sufficient to range him among the ingenious artists of his country, particularly as a colourist. He painted similar subjects to those of Brower, very unequal in character and the finesse of touch, and marked with greater vulgarity. Many eccentric vagaries are related by the Flemish writers of Craesbecke and his friend Brower. He died in 1688, aged 60.

CRAMER, NICHOLAS. A Dutch painter, born at Leyden in 1670. According to Van Gool, he was for some time a scholar of William Mieris, but afterwards studied under Charles de Moor, whose manner he followed. He painted subjects taken from private life, and portraits in small. His pictures of that description are seen in the best collections in Holland, and are deservedly admired. He died in 1710, aged 40.

CRANACH, or KRANACH, LUCAS. A German painter and more celebrated engraver, born at Cranach, in the bishopric of Bamberg, in 1472. He was a contemporary of Albert Durer, and painted history and portraits, in the stiff and formal style that prevailed previous to the commencement of its reformation by Durer. He is worthy of more particular attention as an engraver. We have but a few of his works on copper, and those are designed and executed in the dry and gothic style of his paintings, but his wooden cuts are deservedly esteemed by the curious collector. Some of his prints are in chiar-oscuro, and are also sought after. He sometimes marked his prints with the arms of Saxony, or with a dragon with a ring in its mouth, which is the crest, to show he was painter to the Elector, and sometimes the cipher **CL**. or **EL**. The following are his principal prints :

COPPER-PLATES.

- The Portrait of John Frederick, Elector of Saxony, with an Angel holding a Crown of Laurel; very scarce.
- The Portraits of Frederick and John, two Electors of Saxony; half-length, one holding a Chaplet. 1510.
- Christianus II. Danorum Rex, &c.
- Martin Luther, in the Habit of a Monk.
- Adam and Eve, after their Fall, 1509, with the arms.
- Christ tempted in the Wilderness, L C. W.; very scarce.
- Christ in the Clouds, surrounded by Angels; below, a half-length of the Elector.

WOODEN CUTS.

- The Bust of John Frederick, Elector of Saxony.
- Half-length of an Elector, with a Book, before a Crucifix; marked with the dragon, 1552; scarce.
- The Bust of Martin Luther, in the Habit of a Monk.
- D. Martin Luther; full-length.
- Philip Melanchton; the same.
- The Emperor Charles V.; the same.
- The Emperor Ferdinand; the same.
- John Frederick, Elector of Saxony; the same.
- John William, Duke of Saxony; the same.
- Adam and Eve in Paradise. 1509.
- The Annunciation.
- St. John preaching in the Wilderness. 1516.
- The Passion of our Saviour; in fourteen prints; entitled *Passio D. N. Jesu Christi*, &c. 1509; very fine.
- The Twelve Apostles; very fine.
- Paris dying on Mount Ida, visited by the three Goddesses, 1508; fine.
- M. Curtius plunging into the Gulf.
- The Great Tournament. 1509.
- The Little Tournament. 1509.

CUTS IN CHIAR-OSCURO.

- St. George and the Dragon.
 - St. Christopher carrying the infant Jesus. 1507.
 - Venus and Cupid.
- Lucas Cranius died in 1553, aged 81.

CRANSSE, JOHN. A Flemish painter, born at Antwerp in 1480. He painted history, and was received into the Academy at Antwerp in 1523. Vanmader speaks highly of a picture by this master in the church of Our Lady, representing Christ washing the Feet of his Disciples.

CRAYER, GASPAR DE. This eminent painter was born at Antwerp in 1582. He was first instructed in the art by Raphael Coxcie of Brussels, an artist of little repute, whom he soon surpassed. Taking for his guide the works of the able artists of his country, and indefatigable in his study after nature, he gave early proof of his ability in some public works which attracted the notice of the court of Brussels, and he was engaged to paint the portrait of the Cardinal Ferdinand, the Governor General of the Low Countries, to be sent to his brother, the King of Spain. This work gave so much satisfaction, that he was appointed painter to the court, with a considerable pension, and was also employed in painting for the churches and public edifices. If Crayer had only looked for emolument, this flattering patronage, and the applause of the great, would have satisfied his ambition, and secured his fortune by fixing him at the court. But solely intent on excelling in his art, and desirous of that repose and tranquillity so essential to his studies, he renounced his situation at Brussels, and sought the retirement he longed for, by removing to Ghendt. This retreat did not diminish the reputation he had acquired, and he continued to receive commissions from every part of the country. It was at this time that he painted his fine picture for the refectory of the abbey of Affleghem, which is considered as one of his most celebrated works. It represents the Centurion dismounting from his Horse to prostrate himself before Christ. It was this admirable picture that procured him the flattering homage of Rubens's applause, who, on beholding it, exclaimed aloud, "Cramer, nobody will surpass you." The churches of the principal cities in Flanders and Brabant are decorated with a surprising number of the works of this master, who occupied a long life in unremitting assiduity. The biographers of the Flemish painters have not hesitated to place this estimable artist on a level with Rubens and Vandyck. Although this high compliment may be rather strained, he is undoubtedly entitled to the next rank after them, among the ablest artists of that school.

His compositions are learned and judicious; rejecting every thing of superfluity and ostentation, he attached himself to the higher faculties of correctness and simplicity. Less daring than Rubens, he is always correct; and although he never soared to the flight of that aspiring genius, his works evince both grandeur and dignity. His colouring is chaste and tender, resembling in his carnations the clear tinting of Vandyck. Among the numerous works of this industrious artist, the following are the principal: at Brussels, in the church of Notre Dame, Christ appearing to Magdalen; at Ghendt, in the cathedral, the Assumption; in St. Michael, the Descent of the Holy Ghost; in the church, formerly of the Jesuits, a fine picture of the Resurrection. Gaspar de Crayer died in 1669, aged 87.

CREDI, LORENZO DI, called SCIARPELLONI. This painter was born at Florence in 1452. He was a disciple of Andrea Verocchio at the time that Lionardo da Vinci studied under that master. Both the scholars surpassed their instructor, and, although Credi was very inferior in genius and invention to Lionardo, he was not without a certain merit in the graceful and expressive manner in which he painted Madonnas and Holy Families, of which many are preserved in the collections at Florence. They were ad-

mired for the beauty of the colouring, the expression in the heads, and very pleasing backgrounds. His most considerable work is the Adoration of the Magi, in the church of S. Chiara at Florence. He was a very successful copyist of the works of Lionardo, and other great masters. He died in 1530, aged 78.

CREED, CAREY. An English engraver, who published, in 1730, a set of plates of the statues and busts at Wilton, which possess considerable merit.

CREMONA, NICCOLO DA. This painter was a native of Cremona, and flourished about the year 1518. According to Masina, he was a respectable painter of history. In S. Maria Maddalena Monache, at Bologna, is a picture by this master of the Descent from the Cross; dated in 1518.

CREMONESE. See CALETTI.

CREMONESE, GUISEPPE. He was born at Ferrara in 1610. Without the help of an instructor, he applied himself to study the works of Dosso Dossi and Titian, and formed to himself a style which bears a resemblance to both. There are several of his works in the churches at Ferrara, of which the most esteemed are in S. Benedetto, the Four Doctors of the church; in S. Niccolò, S. Cosmo and S. Damiano; and at the Cappucini, S. Carlo. He died in 1660, aged 50. We have several etchings by this master from his own designs, among which are the following:

Samson and Dalila.

David, a whole length, with the Head of Goliah.

David, half-length, with the same.

St. Roch kneeling.

A Bishop of the Order of St. Bernard kneeling.

The Figure of a naked Female.

CREPY, or CRESPI, JOHN and LOUIS. Two indifferent French engravers and printsellers. John, the father, born at Paris about 1650; and Louis, the son, about 1680. They engraved some portraits, and copied some prints after *G. Audran*, &c. We have also the following by them:

Mary Magdalen; *Crepy, inv. et fecit.*

The Nativity; *after Albano*; their best print.

The Descent from the Cross; *after Carlo Cignani.*

The Holy Family; *after Le Brun.*

The Presentation in the Temple; *after the same.*

CRESCENZI. See CAVAROZZI.

CRESPI, GIOVANNI BATISTA. This painter was born at Cerano, a small town in the Milanese, near Novara, in 1557, and is frequently called *il Cerano*. He descended from a family distinguished in the art, who educated him for the learned professions; and he was a student of great promise in the sciences and Belles Lettres. A strong attachment to painting, however, induced him to follow the art in which his family had acquired its celebrity. He visited Rome and Venice, and established himself at Milan, where he was

patronised by the Duke, Cardinal Federigo; was made Director of the Academy, and employed as an architect, a sculptor, and a painter. In his works as a painter are found many beauties, accompanied by unaccountable defects. His style is free and spirited, and his colouring harmonious; but his design is occasionally conceited and absurd, from an affectation of the grand and the graceful. Of these deficiencies we have evidence in his pictures in the Chiesa della Pace, where his drawing of the naked is heavy and tasteless, and the movement of his figures distorted by the violence of their attitudes. His merits, however, must be allowed to outweigh his infirmities, and some of his works may be compared to the best productions of the Milanese school at his time. Such is his picture of the Baptism of S. Agostino, in S. Marco, which disputes the palm with Giulio Cesare Proccacini, and in the judgment of some is superior. Soprani, in the life of Sinibaldo Scorza, says this artist excelled in painting animals and birds, of a cabinet size. He died in 1633, aged 76.

CRESPI, DANIELLO. He was born at Milan in 1590, and was first a scholar of Gio Batista Crespi, called Cerano; but afterwards studied under Giulio Cesare Proccacini. Although he did not survive his fortieth year, he undoubtedly surpassed his first instructor; and, according to Lanzi, in the opinion of many, was equal to the latter. He is one of the able artists of the Milanese school though little known, except in his own country. To an acute and penetrating genius, and an uncommon readiness of hand; he added a judgment that enabled him to take advantage of the excellencies of those that had preceded him, and to avoid their defects. Although he never frequented the school of the Carracci, he appears to have approved and adopted their principles and their practice. In the expression of his heads he is varied, yet select; and is particularly admired for the fervid devotion expressed in the character of his saints. His colouring is excellent, both in oil and in fresco, and partakes of the strength, as well as of the amenity, that we admire in Titian. The most esteemed works of this artist are the taking down from the Cross, in the Chiesa della Passione at Milan; and his celebrated suite of pictures of the Life of S. Bruno at the Certosa. This able painter was unfortunately carried off, in the prime of life, with all his family, by the plague which visited Milan in 1630.

CRESPI, GIOVANNI MARIA, called IL SPAGNUOLO. This painter was born at Bologna in 1665. He was called il Spagnuolo by his fellow students, on account of the finery of his dress. He was first a scholar of Canuti; but afterwards passed some time under Carlo Cignani. He appears to have preferred the style of Federigo Baroccio to that of either of his instructors; and he copied and studied the works of that master with great assiduity. Desirous of discovering and establishing a novel mode of operation, he adopted a flimsy method of colouring, without solidity, and consisting chiefly of glazing, which has occasioned many of his works to be now almost obliterated. He had a particular talent for caricature; and some of his compositions of that kind are full of humour and eccentricity. He was for some time in the employment of the Grand Duke Ferdinand, for whom he executed several works in the Pitti palace. There are many of the pictures by this master in the churches and palaces at Bologna, of which the following are the principal: in the Palazzo Sampieri, is the Last Supper; in the church of S. Maria Maddalena, the Annunciation; in S. Nicolo, the Temptation of St. Anthony; in S. Salvatore, St. John preaching; and in S. Maria Egiziaca, the Crucifixion. Gio. Maria Crespi has etched several plates from his own designs, among which are the following:

The Murder of the Innocents.

Two plates of the Resurrection, in the style of *Rembrandt*.

The Miraculous Crucifix of Pistoja.

St. Anthony; in the manner of *Rembrandt*.

St. Pascal.

Five of the Trades; in the style of *S. Rosa*.

A Shepherd and Shepherdess.

He died at Bologna in 1747, aged 82.

CRESTI. See PASSIGNANO.

CRETI, DONATO. This painter was born at Cremona in 1671. According to Lanzi, he was educated at Bologna, under Lorenzo Passinelli, whose style he blended with an imitation of the works of Simone Cantarini da Pesaro, and formed a manner which has little claim to originality. His colouring is distinguished by a hardness and crudity, occasioned by his never properly blending his tints. He resided chiefly in Bologna, where he painted several pictures for the churches. In S. Pietro is an altar-piece of S. Carlo Borromeo asking charity for the poor; in S. Domenico, S. Vincenzo Ferreri resuscitating a Child; in S. Luca, the Crowning of the Virgin, one of his best works; and in the Mendicanti, an admired picture of the Adoration of the Magi. In the Palazzo Pubblico, he painted four pictures of the Life of Achilles and other works. He died at Bologna in 1749, aged 78.

CRISCUOLO, GIOVANNI FILIPPO. He was born at Gaeta about the year 1495, and was first a scholar of Andrea da Salerno, but he went to Rome when he was seventeen years of age, where he studied under Pietro Perugino, and attached himself to the works of Raffaele. On his return to Naples he was employed for the churches and public edifices, and painted several pictures, which are mentioned in favourable terms by Dominici, particularly an altar-piece in the church of S. Maria delle Grazie, representing the Virgin and Infant in the clouds, and below St. John Baptist and St. Andrew; and in S. Maria del Rosario, the Adoration of the Magi. He died at Naples in 1584, aged about 89.

CRISCUOLO, GIOVANNI ANGELO. He was the younger brother of the preceding artist; and although he showed an early inclination for the art, his father would not permit him to make it his profession, but obliged him to follow the business of a notary. On the death of his father, the reputation his brother had acquired induced him to abandon his occupation; and he placed himself under the tuition of Marco da Siena, by whose instruction he became a reputable artist. Dominici describes many of his works in the churches at Naples, among which is an altar-piece in the church of S. Stefano, representing the Martyrdom of that Saint; and in Monte Calvario, a picture of the Virgin and Infant, with St. Jerome; the latter is dated in 1572.

CRISPI, SCIPIONE. A Piemontese painter, born at Tortona, who flourished, according to Lanzi, from the year 1592 till 1599. It is uncertain by whom he was instructed; but he was an artist of considerable merit, as is evident from his picture of the Visitation of the

Virgin to St. Elizabeth, in the church of S. Lorenzo, at Voghera, and an altar-piece at Tortona of S. S. Francesco and Domenico, which is dated 1592.

CRISTOFORI, FABIO, and PIETRO PAOLO. These artists, father and son, are deserving notice for the perfection to which they have carried the Mosaic art. By them were executed in the Basilica of St. Peter, from the originals, the Communion of St. Jerome, after Domenichino; the St. Petronilla, after Guercino; and the Baptism of Christ, after Carlo Maratti, and other works.

CRISTONA, GIOSEFFO. He was born at Pavia in 1664, and was a scholar of Bernardino Ciceri. He excelled in painting landscapes and views of the vicinity of Rome, from designs he had made during a long residence in that city, which, according to Orlandi, were greatly in vogue in his time.

CRIVELLARI, BARTOLOMEO. A Venetian engraver, born in 1725. He was a pupil of Joseph Wagner, for whom he executed several plates, after *Gherardini*, *Tiarini*, and *Tiepolo*. We have by him the following :

The Portrait of Christian, Electoral Prince of Saxony.
The Portrait of the Arch Duchess Ann of Austria.
Three Plates from the Life of S. Pietro Petronio.
Four Plates of musical and galant Assemblies; *after Niccolo del Abate*.
The Canonization of St. Alexander Saul; *after M. Bartoloni*.

CRIVELLI, CARLO. According to Ridolfi, this old painter was a native of Venice, and was a disciple of Jacobello Flore. He flourished from about the year 1450 till 1476. By this venerable artist there remain two pictures in the church of S. Sebastiano, at Venice, representing S. Fabbiano, and the Marriage of S. Catherine.

CRIVELLI, ANGELO MARIA. This artist was a native of Milan, and, according to Orlandi, painted animals and huntings with surprising truth and spirit, and was considered one of the ablest painters of his country of those subjects.

CROCE, BALDASSARE. He was born at Bologna in 1553. It is not ascertained under whom he studied; but, according to Baglioni, he visited Rome during the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted with great power and freedom, both in oil and in fresco. His principal works at Rome are the cupola of the Cappella di S. Francesco in the church del Gesu. The vault of the choir in St. John of Lateran; and the history of Susanna, in the church of her name. He died at Rome in 1628, aged 75.

CROSS, THOMAS. An English engraver, who flourished about the year 1648. He was chiefly employed in engraving portraits and plates for the booksellers, which are mostly from his own designs, and are almost entirely executed with the graver. We have by him, among others, the following :

PORTRAITS.

King Richard III.
 Francis Bacon, Lord Keeper and Chancellor.
 Sir Robert Cotton Bruce, Bart.
 Joseph Hall, Bishop of Exeter.
 George Webbe, Bishop of Limerick.
 Richard Cromwell.
 Jeremiah Burroughs. 1646. Preacher at Stepney, &c.
 Jonas More, Mathematician; *after Stone*. 1649.
 Thomas Doolittle, Minister of the Gospel.
 Robert Dingley, Master of Arts.
 John Gadbury, Astrologer.
 Christopher Love, Pastor of St. Ann's, Aldersgate. 1651.
 Edward Leigh, M. A. Philol. 1650.
 John Richardson, Bishop of Armagh. 1654.
 Philip Massinger; *Poet*.
 Francis Roberts. 1675; Presbyter, A. M.
 Thomas Wilson, Minister of St. George, Canterbury.
 Thomas Fidell of Furnival's Inn.
 Richard Brome, Poet. 1654.
 Samuel Clarke, Pastor of St. Bennet Finck.
 Vincent Wing, Astronomer.
 A Frontispiece to White's Rich Cabinet. 1684.

CRUG, LOUIS. See KRUG.

CRUGER, THEODORE and MATTHIAS. See KRUGER.

CRUYL, LEVINUS. A Flemish designer and engraver, born at Ghendt about the year 1640. He designed the views of the most interesting objects in and near Rome, enriched with figures and animals, touched with spirit, and in a pleasing style. Several of his drawings have been engraved by Giulio Testa; and we have by him some very interesting etchings from his own designs. He generally marked his plates **C**ruyl. The following are by him:

A set of Twenty-three Plates of Ancient and Modern Rome; *L. Cruyl del. et scul.* 1665.

A set of Architectural Views of Roman Ruins, &c. 1667.

He also etched some of the Triumphs of the Roman Emperors; *after Andrea Mantegna*; in ten plates.

CRUYS, THEODORE VER. A Dutch engraver, who resided chiefly in Italy. He flourished about the beginning of the last century, and engraved some plates from the pictures of the Florentine Gallery; some views of sea-ports, after *Salvator Rosa*; and several portraits. His plates are etched, and retouched with the graver, in a very indifferent style.

CUERNHERT, DIRK, THEODORE VAN. A Dutch engraver, born at Amsterdam in 1522. He is more distinguished as a religious controvertist than an artist. We have by him a few plates executed with the graver, in a slight careless style. He has, however, the credit of being the instructor of Henry Goltzius. His works are the following:

The Descent from the Cross; *after L. Lombard.*
 Joseph explaining his Dream; *after M. Hemskerck.*
 Joseph interpreting the Dreams of the Prisoners of Pharaoh; *after the same.*
 Job reproached by his Wife; *after the same.*
 Balaam and his Ass; *after the same.*
 The Elector of Saxony appearing before Charles V.; *after the same.*
 The Landgrave of Hesse Cassel, before Charles V.; *after the same.*

CUEVAS, PEDRO DE LAS. A Spanish painter, born at Madrid in 1558. According to Palomino, he painted several pictures for private collections, in which he was more employed than for the public edifices. He was, however, more estimable for the celebrity of his academy than his works as a painter. Some of the most distinguished painters of the time were educated in his school. Such as *Joseph Leonardo, Antonio Pereda, Antonio Anias*, and *Don Juan Corenno*. He died at Madrid in 1635, aged 77.

CUEVAS, EUGENIO DE LAS. He was the son and scholar of the preceding artist, born at Madrid in 1623. He was chiefly employed in painting portraits in small, in which he gained great reputation at the court of Spain; and was appointed by Philip IV. to instruct his son Don Juan of Austria in drawing. He died at Madrid in 1667, aged 54.

CUNEGO, DOMENICO. A modern Italian engraver, born at Verona in 1727. He engraved several portraits of the Royal Family of Prussia; and was afterwards employed by Mr. Hamilton to engrave some of the plates for his *Schola Italica*. Cunego afterwards came to England, and engraved some plates for Mr. Boydell's collection. He worked principally with the graver, in a clear neat style. Among many others we have the following by this artist:

PART OF THE SUBJECTS FOR THE SCHOLA ITALICA OF G. HAMILTON.

Three subjects of the Creation, from the Sistine Chapel; *after M. Angelo.*
 Raffaele's Mistress, called *la Fornarina*; *after Raffaele.*
 Galatea; after the picture in the Barberini palace; *after the same.*
 Ganymede; *after Titian.*
 A Head of Magdalen; *after Guido.*
 The Prodigal Son; *after Guercino.*
 The Birth of St. John Baptist; *after L. Caracci.*
 Galatea, part of the Farnese Gallery; *after Agost. Caracci.*
 Apollo and Silenus; *after An. Caracci.*
 St. Cecilia receiving the Palm of Martyrdom; *after Domenichino.*

SUBJECTS AFTER DIFFERENT MASTERS.

Portrait of Raphael Mengs; *se ipsum pinx.*
 The Virgin and Infant; *after Mengs.*
 Five sheets of the Paintings by Mengs, in the Library of the Vatican.
 Five of the History of Achilles and Hector; *after G. Hamilton.*
 The Virgin and Infant; *after Coreggio.*
 The Entombing of Christ; *after Raffaele.*
 Six, the Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, and the Presentation in the Temple; *after Domenichino.*
 Rinaldo and Armida; *after Guercino.*
 A set of thirteen plates of Ruins; *after Clerisseau.*

CUNEGO, ALOYSIO. He was the elder son of the preceding artist, born at Verona in 1757. He chiefly resided at Leghorn. We have by him a few plates, of which the following are the principal :

The Statue of the Apollo of Belvidere.

St. Margaret; *after Guercino*.

The Persian Sybil; *after the same*.

Mary Magdalen; *after Guido*.

CUNEGO, GUISEPPE. The younger son of Domenico Cunego, born at Verona in 1760, and, with his brother, was instructed by their father. By this artist we have the following plates of landscapes :

Four Italian Landscapes, with figures; *after F. de Capo*.

Eight Landscapes; after the pictures by *Gaspar Poussin*, in the Palazzo Colonna.

CUQUET, PEDRO. A Spanish painter, born at Barcelona in 1596. According to Palomino, his works are confined to the churches and convents of his native city, of which the principal were some pictures of the life of St. Francisco de Paula, in the cloister of the convent of that name. He died in 1666, aged 70.

CURIA, FRANCESCO. This painter was born at Naples in 1538. According to Dominici, he was a scholar of Gio. Gilippo Criscuolo; but afterwards visited Rome, where he studied the works of Raffaele, and the other distinguished masters. On his return to Naples, he painted many pictures for the public edifices. He distinguished himself by the grandeur of his compositions, the fine expression of his heads, and a vagueness of colouring that approaches to nature. His most admired work is in the Chiesa della Pieta, representing the Circumcision. It is an admirable composition of many figures, painted in a great style, and is considered by Lanzi as one of the finest pictures at Naples. He died in that city in 1610, aged 72.

CURRADI, or CURRADO, FRANCESCO. He was born at Florence in 1570, and was brought up in the school of Batista Naldini. According to Lanzi, this artist was unremittingly occupied during a long life, until he reached his ninety-first year, in painting, and in the instruction of his numerous pupils. He painted history, and some of his large works are in the churches at Florence, of which the altar-piece of S. Saverio, in the church of S. Giovannino, is esteemed one of the best. But he chiefly excelled in historical subjects of an easel size, of which two of his finest pictures are in the gallery at Florence, representing Magdalen, and the Martyrdom of S. Tecla. His works are composed with taste and judgment, his design is correct, and his heads are full of expression. In his colouring, like most of the Tuscan painters, he is more to be admired for its sobriety than its vivacity. He died in 1661, aged 91.

CURTI, GIROLAMO. See DENTONE.

CURTI, FRANCESCO. An Italian engraver, born at Bologna about the year 1603. He worked principally with the graver, in a neat clear style, resembling the manner of Cherubino Alberti, but very unequal to that artist in drawing. Besides some portraits, we have the following by him :

Two Busts of the Virgin and St. Catherine, on the same plate.
 The Virgin teaching the infant Jesus to read; *after Guercino*.
 The Marriage of St. Catherine; *after D. Calvert*.
 Venus directing Vulcan to forge the Arms for Æneas; *after Caracci*.
 Hercules combating the Hydra; *after Guercino*.
 The infant Christ sleeping; *after Guido*; etched and finished with the graver.

CUSTOS, or CUSTODIS, DOMINICK. This artist was the son of Peter Baltens, born at Antwerp about the year 1565. At an early period of his life he settled at Augsbourg, where he assumed the name of Custos, and formed a considerable establishment as a printseller. He engraved several plates, executed with the graver, sufficiently neat, but in a formal stiff style. The following are his principal works, which are generally marked D. C. or D. C. A. F.

A set of the Effigies of the German Emperors, A. D. 1601.
 Fourteen, entitled *Effigies piorum ac doctorum aliquot virorum, &c.* 1594.
 Twenty-eight Plates, entitled *Tirolensium principum comitum genuinæ Icones.* 1599.
 Sixty-four Portraits of the Fuggera Family. 1593; scarce.

SEPARATE PORTRAITS, AND SUBJECTS FROM VARIOUS MASTERS.

Edward VI.
 Marcus Bragadinus; *J. ab Ach. pinx.* 1591.
 Carolus III. Lotharingæ Dux. 1597.
 Dorothea Lotharingæ Dux.
 Pope Sistus V.
 Bust of Sigismund, Prince of Moldavia; *J. ab Ach pinx.*
 Maria Christina Carolina, his consort.
 Cosmo de Medici. 1609.
 Rodolphus II. Emperor.
 Four Plates of the Prodigal Son; *D. Custodis inv. et fec.*
 Judith, with the Head of Holofernes; *after J. van Ach.*

CUSTOS, DAVID. He was the son of the preceding artist, by whom we have a few plates of landscapes coarsely etched, but not without merit. The following are by him:

A set of Views in the Low Countries.
 A small Landscape, with Boors playing at Nine-pins.

CUYLENBURG. A Dutch painter, of little reputation. He painted caverns and subterraneous places, into which he introduced figures in the style of Cornelius Poelemburg.

CUYP, or KUYP, JACOB GERRITZE, called OLD CUYP. This painter was born at Dort about the year 1580, and was a scholar of Abraham Bloemaert. His pictures generally represent views in the neighbourhood of Dort, with figures and cattle, which, though rather dry and hard in the pencilling, are not without merit for a natural and simple tone of colouring. The works of this artist would probably have been held in higher estimation, had they not been so much surpassed by the extraordinary productions of his son. His pictures are little known out of Holland. He was one of the founders of the Academy at Dort in 1642.

CUYP, or KUYP, ALBERT. This charming painter was the elder son of the preceding artist, born at Dort in 1606. He had no other instructor than his father; but he was endowed with a genius that wanted little more assistance than the incipient rudiments of the art. He acquired the chaste and exquisite style, for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their cattle. These subjects he has treated with an enchanting simplicity, that may be truly said to be peculiar to him. Whether he wished to exhibit the dewy vapour of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening; nature is perfectly represented. It is not, perhaps, giving him more merit than is due to him, to assert that no painter has surpassed him in the purity of his aerial tint. Tuned to the harmony of colour, like the ear of the musician to sound, his eye appears to have been incapable of a discordant tone; every object is enveloped in the air of the moment he wished to describe. Cuyp was not confined to landscapes and figures; he painted with equal success sea-pieces and views of rivers, with boats sometimes sailing with a fresh breeze, sometimes at anchor in sultry calm; in which the brilliancy of a sunny sky is reflected in the water with a transparent lucidity of colour that is undescribable. Among his most surprising productions are his frost-pieces, with figures amusing themselves on the ice. It is difficult to form an idea of the interesting and exquisite manner in which he has treated those subjects, or the surprising effect he has given to that gilded glow which nature not unfrequently assumes at that season. He excelled also in horse-fairs and skirmishes of cavalry, which he painted with infinite spirit. He was not less happy in his pictures of moonlight; in which the admired works of Vanderneer are eclipsed by a superior and a more delicate degradation of light. He also painted portraits, the interior of churches, fruit, flowers, and may be called the most universal painter of the fertile school to which he belongs. His pencil is uncommonly broad and facile, with an unusual plumpness of touch, and a crispness of surface which is peculiar to him, if we except the works of Rembrandt, to which those of Cuyp bear some analogy in the richness of colour and the intelligence of light and shadow. The pictures of this excellent artist are more frequently to be met with in England than in any other country; and it may not be unworthy of remark, that it is within the recollection of the author, that his pictures were held in no great estimation on the continent. It was the discrimination of the English collectors, and their ardour to possess his works, that first brought them into the reputation they now hold even in his own country. Albert Cuyp has left a few small etchings of cows, which, though not executed with much delicacy or care, evince the hand of the master. They are very scarce.

CUYP, or KUYP, BENJAMIN. He was the younger brother of the preceding artist, born at Dort about 1615. He did not follow the manner of his brother, but attached himself to an imitation of the vigorous style of Rembrandt. He painted small historical pictures, which, in force of colour and intelligence of light and shadow, resemble the works of that great master. His pictures cannot be admired for the correctness of the design nor the expression of the heads, which is not without vulgarity; but they are well coloured, with a fine effect of the chiar-oscuro.

D

DA, ABRAHAM. An engraver, who was probably of Germany, as he appears to have imitated the style of Theodore de Brye. There is a plate by him of the Last Supper, executed with the graver in a neat stiff style; it is inscribed *Abraham Da, fecit*; from which it may be presumed it is from his own design.

DACH, JOHN. According to Van Mander, this painter was born at Cologne in 1566. He was the scholar of an obscure painter named Barthelemy. On leaving that master he went to Italy, and returning by way of Vienna, he was received into the service of the Emperor Rodolphus II. for whom he painted several pictures, and was sent by that monarch to Italy, to collect objects of antiquity, and to make drawings from the most celebrated statues. He died at Vienna at an advanced age.

DADDI, BERNARDO. This old painter was born at Arezzo; and is stated by Baldinucci to have flourished about the year 1355, at which date he was received into the company of painters at Florence. He was a disciple of Spinello Aretino. Some of his pictures are still preserved in the churches at Florence; one of the least injured by time is at S. Giorgio. He died at Florence in 1380.

DADDI, COSIMO. This painter was a native of Florence, and flourished about the year 1614. He was a scholar of Batista Naldini, and painted history with considerable reputation. Several of his works in the churches are noticed in the posthumous publication of Baldinucci, particularly a picture of the Visitation of the Virgin to St. Elizabeth, at the monastery of S. Lino, at Florence; and some subjects from the Life of the Virgin in the choir. In the church of St. Michael is an altar-piece, representing that Archangel discomfiting the rebel Angels. He died of the plague in 1630.

DAGIU, FRANCESCO, called IL CAPELLA. According to Tassi, this painter was born at Venice in 1714. He was a scholar of Gio. Batista Piazzetta. In 1744 he was made an associate of the Academy at Venice, and in 1756 an academician. He painted history, and was chiefly employed for the churches at Bergamo, and in the state. One of his best pictures is St. George and the Dragon, in the parochial church of S. Bonate. He died in 1784, aged 70.

DAHL, MICHAEL. An eminent portrait painter, born at Stockholm in 1656. He received some instructions from Ernstraen Klocke, an esteemed Swedish artist, and painter to the crown. At the age of twenty-two Dahl came to England, but did not at that time remain here longer than a year; he continued his travels in search of improvement through France to Italy, where he studied some years. Whilst at Rome, he painted the Portrait of the celebrated Christiana, Queen of Sweden. In 1688, Dahl returned to England, where he found Sir Godfrey Kneller rising to the head of his profession; and he had

merit to distinguish himself as no mean competitor. Queen Anne sat to him; and he was favoured with the patronage of Prince George. He lived to the advanced age of 87, and died in 1743.

DALEN, CORNELIUS VAN. A Flemish engraver, born at Antwerp about the year 1620. He was called the younger, to distinguish him from his father, who was a print-seller and publisher. He was instructed in engraving by Cornelius Vischer, whose style he followed for sometime. His prints occasionally resemble those of A. Blooteling, and at other times those of Pontius and Bolswert. He worked entirely with the graver, which he handled in a bold and free manner; and his plates discover considerable taste and intelligence. We have by him several very interesting portraits, and a few historical subjects. He usually marked his prints with his initials C. D. The following are by him :

PORTRAITS.

Catherine of Medicis, in the back-ground the City of Amsterdam.

Charles II. King of England; *after S. Luttichuys.*

James, Duke of York; *after the same.*

Henry, Duke of Gloucester; *after the same.*

William III.

Mary his Queen.

Algernon Percy, Earl of Northumberland.

John Maurice, Prince of Nassau; *after G. Flink.*

Pietro Aretino; with a book; *after Titian.*

Giovanni Boccace; *after the same.*

Giorgio Barbarelli, called Giorgione; *after the same.*

Sebastiano del Piombo; *after the same.*

The last four are from the Cabinet of Reynst.

Anna Maria Schurman, paintress, &c.; *after Van Ceulen.*

Old Parr, aged 152 years.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; marked C. D.

The Virgin, with the infant Jesus; the same mark.

The Four Fathers of the church; *after Rubens*; in the style of *Pontius.*

Nature adorned by the Graces; *after the same*; in the manner of *Bolswert.*

A Shepherd and Shepherdess; *after Casteleyn.*

The Virgin suckling the Infant; *after G. Flink.*

Venus and Cupid; *after the same.*

The Four Elements, represented by Children; *after A. Diepenbeck.*

The Concert; *after the same.*

The Monument of Admiral Cornelius Tromp; *C. van Dalen, sc.*; scarce.

DALENS, DIRK, or THEODORE. A Dutch landscape painter, born at Amsterdam in 1659. He was the son of William Dalens, an artist of little celebrity, who taught him the first lessons in the art. The principal works of Dalens are large landscapes, painted with a free and firm touch, and very agreeably coloured, which decorate the saloons of some of the principal houses at Amsterdam. He also painted some cabinet pictures of land-

scapes, with figures, which are deemed worthy of being placed in the collections in Holland. He died in 1688, aged 29.

DALLAMANO, GUISEPPE. This painter, born at Modena in 1679, is a remarkable instance of the progress that untutored genius has sometimes made in the art, without the help of a master. Dallamano is stated by Lanzi to have been hardly removed from an idiot, ignorant even of the alphabet, and unassisted by professional instruction, he reached an excellence in painting architectural views, which surprised the most intelligent judges. Many of his works are in the collections at Turin, of which the best are in the Royal Palace. He died in 1758, aged 79.

DALMASIO, LIPPO SCANNABECCHI, called LIPPO DALLE MADONNE. This old painter was a native of Bologna, and flourished from 1376 till 1410. He was a disciple of Vitale da Bologna, and was called Lippo dalle Madonne from the beautiful character he gave to his heads of the Virgin. His works are distinguished from the gothic style of the time in which he lived, by a softer blending of tint, and a less formal folding of his drapery. He was certainly superior to his contemporaries in the expression of his heads, which were so beautiful that Malvasia reports, that Guido declared that nothing short of inspiration could have enabled him, at that early period, to have given so much majesty and sanctified sweetness to the character of our Lady. Malvasia and Tiarini assert, that some pictures by this master in S. Petronio and S. Procolo, at Bologna, were painted in oil. This circumstance, as well as other authorities, bring into further doubt the already questioned authenticity of the discovery of oil-painting by John van Eyck of Bruges, in 1410.

DAMIANI, FELICE. This painter was a native of Gubbio, and flourished from the year 1584 till 1606. He is by some supposed to have been educated in the Venetian school, and his picture of the Circumcision, in S. Domenico, partakes of that style; but in general his works evince more of the Roman taste, which he probably acquired under Benedetto Nucci. One of his esteemed works is the Decollation of St. Paul, at Castel Nuovo, in Recanati; the expression in the head of the Martyr is admirable, the drawing correct, and the colouring brilliant and harmonious. It is dated 1584. About twelve years afterwards he decorated two chapels in the church of Madonna de Lumi, at S. Severino, with pictures representing the Life of the Virgin and the Infancy of Christ. But his most admired production is the Baptism of S. Agostino, in the church dedicated to that saint at Gubbio; a grand composition of many figures, finely grouped, with an admirable expression of piety in the heads, and enriched with noble architecture, painted in 1594.

DAMINI, PIETRO. He was born at Castelfranco in 1592, and, according to Ridolfi, was a scholar of Gio Batista Novelli, who had been educated in the school of Palma. Such was the extraordinary expectation occasioned by the early display of his talents, that some writers have not hesitated to affirm, that he would have equalled Titian if he had not died young; an assertion, which, as Lanzi observes, may be regarded as an hyperbole. There are many of his works at Castelfranco, Vicenza, Crema, and particularly at Padua, in which city, in the church of Clemente, is his picture of Christ giving the Keys to St. Peter; and in the church of il Santo, his most celebrated work of the Crucifixion, with

the Virgin Mary and St. John, a picture of extraordinary beauty, and of the most harmonious colour. In the cloyster of the Padri Serviti, at Vicenza, he painted several pictures of the Life of S. Filippo, the founder of their order. The style of Damini is vague and elegant, but he is by no means uniform. He appears to have frequently changed his manner, in search of greater perfection; and his last works are evidently his best. He had acquired a distinguished reputation, when the states of Venice were afflicted with the plague in 1631, to which contagion he fell a victim at the age of 39. He had a brother,

DAMINI, GIORGIO, who was an excellent portrait painter, as well as of historical subjects of a small size, who was carried off by the same dreadful calamity.

DANDINI, CESARE. This painter was born at Florence about the year 1595. He was first a scholar of Francesco Curradi, but afterwards studied under Domenico Cresti, called Passignano, and Cristofano Allori. Under these masters he acquired a tolerable correctness of design, and an agreeable tone of colouring. One of his best works is a picture of S. Carlo, with other saints, in one of the churches at Ancona. He also painted easel and cabinet pictures, which were admired for their neatness and finish. He died in 1658, aged about 63.

DANDINI, VINCENZIO. He was the brother of the preceding artist, born at Florence in 1607. After receiving some instruction from his brother, he went to Rome, where he studied some time under Pietro da Cortona, whose style he followed. He was an eminent painter of history, and, according to Orlandi, was made principal of the Academy at Rome, on which occasion he painted a large picture which gained him great reputation. He returned to Florence, where he executed several works for the churches. In the chiesa di Ognissanti, is an admired picture of the Conception. He was employed in the palaces of the Grand Duke; in one of which he painted a ceiling, representing Aurora with the Hours, much in the style of Pietro da Cortona. He died at Florence in 1675, aged 68.

DANDINI, PIETRO. He was the nephew of the preceding artist, and the son of Cesare Dandini, born in 1646. Having lost his father when he was only four years of age, he was taken under the protection of his uncle, who instructed him in the principles he had himself adopted of the style of Cortona. He afterwards travelled through great part of Italy, and improved himself by studying the great masters of the Venetian and Lombard schools. On his return to Florence, he was patronized by the Grand Duke Cosimo III. for whom he painted many works in oil and in fresco. It is to be lamented, that the avarice of this artist led him into a slight and negligent manner of finishing his works; to which he was the more easily tempted by the possession of uncommon facility of execution. Lanzi mentions, as one of his most important works, the Cupola of St. Mary Magdalen, at Florence. In the church of S. Maria Maggiore is a picture of S. Francesco; and in the church of the Servi monks, is an altar-piece representing a Saint of their order officiating at the altar. He died in 1712, aged 66.

DANDINI, OTTAVIANO. He was the son of the preceding artist, and painted history in the style of his father. Some fresco paintings in the cloyster of S. Spirito; a picture of

several saints in S. Lorenzo; and his works in the church of the Magdalen at Pescia, evince the respectability of his talent.

DANCKERT, or DANCKERS, CORNELIUS. A Dutch engraver, born at Amsterdam in 1561. He established himself at Antwerp as a print-seller, where he engraved several plates of portraits, and other subjects, which are not without considerable merit. Among others, we have the following by him:

PORTRAITS.

Gustavus Adolphus, King of Sweden.
Jacob Wassenaer, Lord of Obsdam.
Cornelius de Wit, with a Battle in the back-ground.
John Calvin; oval.
John Casimir, Count of Nassau.

SUBJECTS FROM HIS OWN DESIGNS.

Four, of Figures on Horseback, called the Monarchies; representing Ninus, Cyrus, Alexander, and Cæsar, with emblematical ornaments.
Seven, of the Planets, with Emblems.
The Seven Wonders of the World, with the same.
Twelve, of the Sybils; full-length.
Twelve, of Animals and Birds.
Sixteen Views in Holland.
One hundred Subjects from the Old Testament; four on each plate, twenty-five plates.
A set of Prints of the Ruins of Rome.
Meleagar and Atalanta; an etching; *after R. Picou.*

DANCKERT, or DANCKERS, DANCKER. This engraver was the son of the preceding artist, born at Antwerp about the year 1600. He succeeded his father in his establishment of a print-seller, and surpassed him in his talent as an engraver. His plates are sometimes only etched, but more frequently finished with the graver. We have by him a considerable number of plates after Berghem, Wowermans, and other painters. And he also engraved some portraits, and other subjects, from various masters. We have by him:

The Portrait of Charles II. King of England.
The Departure of Charles II. for England at the Restoration.
Venus and Cupid, with a Satyr; *after Titian.*

VARIOUS PRINTS AFTER BERGHEM.

Hawking, called *Het Vinkebaantjé.*
A Stag Hunt, called *De Hartenjagt.*
Four, of Landscapes and Figures, in one of which is a Man passing a Bridge. These are considered his best prints; *after Berghem.*
Four smaller plates, of Landscapes and Figures.
Six middle-sized plates, in the title print a Shepherd riding on an Ox playing on the Flute, and a Shepherdess dancing.
Four large plates of Landscapes; on the title print is inscribed, *Danckert Danckerts, fec. et. exc.*
A set of fine Etchings; *after Wowermans.*

DANCKERT, or DANCKERS, HENRY. This artist was most probably of the same family, although born at the Hague about the year 1630. He was bred an engraver, but afterwards was recommended to study painting, and went to Italy for improvement. On his return to Holland he acquired some reputation as a landscape painter, and was invited to England by Charles II. who employed him in designing views of the royal palaces, and of the sea-ports of England and Wales. In the collection of James II. there were twenty-eight landscapes and views by this master. He engraved a few plates, as follow:

The Portrait of Charles II.; *after A. Hanneman*, inscribed *Hen. Danckers, Hagæ Batavus, sculp.*
A large View of Amsterdam and the Y, with Shipping; in three sheets.
A set of Views of the Palaces and Sea-ports in England.

DANCKERT, or DANCKERS, JUSTUS. An engraver of the same family, by whom we have the following plates:

The Portrait of William III. Prince of Orange, afterwards King of England.
The Portrait of Casimir, King of Poland.
Seven Plates of the Gates of Amsterdam.

DANEDI, GIOVANNI STEFANO, called MONTALTO. This painter was born at Treviglio, in the Milanese, in 1608, and was a scholar of Cavaliere Morazzone. During a long residence at Milan, he painted a great number of pictures for the churches of that city, and in the state. One of his best works is the Martyrdom of S. Guistina, in S. Maria in Pedone. He died at Milan in 1689, aged 81.

DANEDI, GIOSEFFO, called MONTALTO. He was the brother of the preceding artist, born at Treviglio in 1618. When young he went to Bologna, where he entered the school of Guido Reni. On leaving that master he settled at Turin, where he executed some works for the public edifices. Towards the latter part of his life he joined his brother at Milan, where he was much employed. In the church of S. Sebastiano is a fine picture by this master of the Murder of the Innocents. He died in 1688, aged 70.

DANET, LEON. See DAVEN.

DANET, JOHN. See DUVET.

DANTI, TEODORA. This lady is mentioned in the *Vite de Pittori Perugini*, by *Lione Pascoli*, who states her to have been born at Perugia in 1498. She painted small pictures, in imitation of the style of Pietro Perugino. She died in 1573, aged 75.

DANZEL, JEROME. A modern French engraver, born at Abbeville in 1755. He was a pupil of Flipart, and has engraved several plates in a firm and neat style. He was received a member of the French Academy. We have by him the following prints:

An old Man, half-length; *after Rembrandt*.
A Flemish Merry-making; *after Tilborgh*.
Venus and Adonis; *after J. Bethon*.
Venus and Æneas; *after Ant. Boisot*.

Alexander giving Campaspe to Apelles; *after Lagrenée.*

Socrates pronouncing his Discourse on the Immortality of the Soul; *after Sané.*

The Roman Charity; *after N. N. Coypel.*

Vulcan presenting to Venus the Arms of Æneas; *after Boucher.*

The Rape of Proserpine; *after Vien.*

DARET, PETER. A French engraver, born at Paris about the year 1610. After receiving some instruction in engraving, he went to Rome in search of improvement, where he passed a considerable time. He engraved a great number of plates; they are chiefly executed with the graver, and are not without merit in point of neatness, though very deficient in taste and correctness of drawing. His work extends to upwards of four hundred prints, among which are the following. He frequently marked his plates **D**.

PORTRAITS.

Bust of Alexander the Great, with an explication from Plutarch.

Pope Alexander VII.

Charles I. King of England.

Henry de Bourbon, Prince of Condé.

Charlotte Margaret de Montmorency, Princess of Condé.

Margaret Gaston, Dutchess of Orleans.

Vladislaus IV. King of Poland.

SUBJECTS AFTER VARIOUS MASTERS.

St. John sitting in the Desert with his Lamb; *after Guido.*

The Virgin suckling the Infant; *after Caracci.*

St. Peter delivered from Prison; *after Domenichino.*

The Entombing of Christ; *after Baroccio.*

A Holy Family, with an Angel presenting Fruit to the infant Jesus; *after S. Vouet.*

The Dead Christ, with the Marys; *after the same.*

St. Jerome, half-length; *after Blanchard.*

Thetis ordering Vulcan to forge the Arms of Achilles; *after the same.*

A Charity, with Five Children; *after the same.*

The Visitation of the Virgin to St. Elisabeth; *after Corneille.*

The Virgin and Infant; *after Sarazin.*

He also engraved one hundred small plates for a work entitled, *La Doctrine des Mœurs*, after the designs of Otho Vœnius, 1646; and a great number of portraits for a publication entitled, *Tableaux historiques ou sont gravés les illustres François, et Etrangers de l'un, et l'autre sexe*, par Pierre Daret, et Louis Boissevin, published in 1652, and 1656.

DASSONVILLE, JACQUES. A French engraver, born near Rouen in 1719. We have by this artist about fifty etchings, in the style of *A. Ostade*, and although they are by no means equal to the playful point of that master, they are not without considerable merit.

DAUDET, JOHN BAPTIST. A French engraver, born at Lyons in 1737. He was the son of a printseller, who sent him to Paris, where he became a pupil of J. G. Wille. We have some landscapes and marines, neatly and spiritedly engraved by him, as follow:

Two Landscapes, with Figures and Cattle; *after Berghem.*

An Italian Landscape, with Figures and Cattle; *after Both, and Berghem.*

A Stag-hunt, etched by *Dunker*, and finished by *Daudet*; *after Wouwermans.*

Italian Ruins; *after C. Poelemburg.*
 The Corsican Fishermen; *after Vernet.*
 The Washerwomen; *after the same.*
 Two, of Roman Ruins; *after Dietricy.*
 Evening; *after the same.*

DAVEN, LEON, sometimes called DARIS, or DANET. The place of nativity of this engraver has not been satisfactorily ascertained. All that is precisely known of the circumstances of his life is, that he distinguished himself as an engraver at Rome and Florence, about the year 1540, and that he accompanied Francesco Primaticcio to France, and engraved some plates after the works of that master at Fontainebleau; he had previously executed several plates after the pictures of that great painter before he visited France, and appears to have been particularly attached to him. His works are chiefly etched in a broad, bold, and singular manner; they possess however considerable merit, and are esteemed by the judicious collector. His plates are frequently marked with the initials L. D. The following are his principal prints:

SUBJECTS AFTER FRANCESCO PRIMATICCIO.

Christ with a Glory of Angels.
 The Virgin in the Clouds, surrounded by Angels.
 The Holy Family, with St. Elisabeth and St. John.
 Christ Triumphant.
 St. Mary of Egypt taken up to Heaven by Angels.
 Alexander taming Bucephalus. Fontainebleau.
 The Marriage of Alexander and Roxana. Ditto.
 The Death of Cleopatra.
 Jupiter and Danae.
 The Bath of Venus; a grand composition.
 Mars and Venus.
 The Rape of Proserpine.
 Diana reposing after the Chase. Fontainebleau.
 Hercules and Omphale.
 Cadmus combatting the Dragon.
 A Sacrifice to Priapus.
 Cupid blinded, mounted on an Ass, with two Satyrs, and a Man blowing a Trumpet.
 The Death of Meleager.
 The Rape of Europa.
 The Continnence of Scipio.

SUBJECTS AFTER VARIOUS MASTERS.

Francis I. surrounded by his Courtiers, a Child kneeling presenting him a Pomegranate; *after Il Rosso.*
 Francis I. marching to the Temple of Glory; *after the same.*
 The Death of Adonis; *after the same.*
 Psyche attempting to get Water at the Fountain, guarded by Dragons, is aided by the Eagle of Jupiter; *after L. Penni.*
 Parnassus, with Apollo and the Muses; *after the same.*
 The Body of Patroclus taken from the Field of Battle; *after Giulio Romano.*
 Circe drinking in presence of the Companions of Ulysses; *after Parmegiano.*

DAVID, LODOVICO ANTONIO. This painter was born at Lugano in 1648. After studying sometime at Milan, under the Cavaliere Cairo, and Ercole Procaccini, he went to Bologna, where he entered the school of Carlo Cignani. He was a painter of some eminence, and gave proof of his ability in the churches and convents at Milan, and at Venice. In the church of S. Silvestro, in the latter city, is a picture of the Nativity, more resembling the finished style of Camillo, than the other Procaccini. He also painted portraits of many of the distinguished persons of his time.

DAVID, CHARLES. A French engraver, born at Paris about 1605. It is not ascertained by whom he was instructed, but he ranks as a very respectable artist among the engravers of his time. His plates are executed with the graver in a clear firm manner, and his drawing is tolerably correct. His prints are held in considerable estimation. He usually marked his plates C. D. F. or C. D. The following are by him :

Ecce Homo, or Christ shewn to the People by Pilate; *C. David, sc.*
 The Virgin and Infant with Angels; *after J. B. Champagne.*
 The Virgin with S. Bernard; *after Ph. Champagne.*
 A Nurse carrying a Child; with six verses; *C. David.*
 The Roman Charity.
 Twelve, of the Labours of Hercules; *after Fra^s Floris.*
 Sixteen, of the Cries of Rome; copied *after Villemena* with such exactness that they may easily be mistaken for the originals.
 Wisdom awaking a Man sleeping; *after Champagne.*
 A Set of Landscapes; *after M. and P. Brill.*
 A Print, *after Callot*, representing a Man with a Snail on his Finger, with a Goat wearing a Crown of Snails on its Head; very scarce.

DAVID, JEROME. A French engraver, brother to the preceding artist, born at Paris about the year 1608. He engraved a considerable number of plates in the same style as his brother, many of which are portraits. The work of the two brothers consists of about two hundred and twenty prints. Jerome marked his plates sometimes with the letters H. D. F. or with the ciphers **DF** or **HD**. We have by him :

Charles I. King of England, on Horseback; *H. David, sc.*
 Henrietta Maria, his Queen, on Horseback; *the same.*
 Anne, Queen of France; *the same.*
 Gaston of France, Duke of Orleans.
 Cardinal Richelieu; *H. David, sc.*
 Giovanni Batista Montano, celebrated sculptor. 1621.

SUBJECTS AFTER VARIOUS MASTERS AND HIS OWN DESIGNS.

The Heads of the Philosophers, thirty-six Plates from his own designs.
 Adam and Eve driven from Paradise; *H. David.*
 Christ bearing the Cross; *after Ercole Ferrata.* 1630.
 Ecce Homo; *after Guercino.*
 The Virgin of the Rosary; *after Guido.* 1633.
 The Assumption of the Virgin; *after Camillo Procaccini.*
 St. Francis of Paola; *after Robert Picou.*

He etched forty-two plates from the designs of *Montano*, of churches, tombs, and altars at Rome, published by Soria.

DAVID, LOUIS. According to Professor Christ, this engraver flourished at Venice about the year 1667. We have by him an upright plate, of the Taking down from the Cross, engraved in a clear neat style. It is marked with the cipher **D**.

DAVID, CLAUDE. This artist is noticed by Vertue as the engraver of a plate from a model of a Fountain, with the Statues of Queen Anne, the Duke of Marlborough on Horseback, with River Gods, intended to have been erected at the Conduit in Cheapside. The print is inscribed *Opus Equitis Claudii David, comitatus Burgundiæ*.

DAVID, FRANCIS ANNE. A modern French engraver, born at Paris in 1741. He was a pupil of Le Bas, and has engraved several plates of portraits, and various subjects in a neat finished style, among which are the following :

PORTRAITS.

Monsieur, brother of Louis XVI.; *after Drouais*.
 Denis Diderot; *after L. M. Vanloo*.
 C. G. de Choiseul, Duc de Praslin; *after Roslin*.
 Catherine II. Empress of Russia; *after Mad. Rameau*.
 Gaspard Netscher, painter, his Wife and Son; *after a picture by himself*.
 Charles I. of England with his Family; *after Vandyck*.

SUBJECTS AFTER VARIOUS MASTERS.

The Dutch Sportsman; *after G. Metzu*.
 The Green-market at Amsterdam; *after the same*.
 The Quack Doctor; *after Karel du Jardin*.
 The Bull; *after Paul Potter*.
 Two Views of the Gulf of Venice; *after Vernet*.
 Two Views near Dunkirk; *after the same*.
 Adam and Eve in Paradise; *after Santerre*.

DAVIS, EDWARD LE. An engraver, stated in the Anecdotes to have been a native of Wales, he appears to have flourished about the year 1670. He was articled as a pupil to Loggan, but not being treated to his satisfaction, he fled from his indenture and went to France. On his return he engraved some portraits and other subjects, which have not much to recommend them independent of the interest excited by the characters they represent. We have by him :

PORTRAITS.

Charles II. seated, the Head was afterwards effaced, and that of King William III. substituted in its place.
 James, Duke of York.
 Catherine, Queen of England; whole length; *after J. B. Carpers*.
 William, Prince of Orange; *after Lely*.
 Mary, Princess of Orange; *after the same*. 1678.
 The Duchess of Portsmouth.
 General Moncke.
 Charles, Duke of Richmond; 1672, when a boy.
 Stephen Montague. 1675.
 Bertram de Ashburnham, engraved for *Guillim's Heraldry*.
 A Merry Andrew; *after Francis Hals*; inscribed *Edward le Davis, Londini, sculp.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Cecilia with Angels; *after Vandyck.*

An Ecce Homo; *after Caracci*; very scarce.

A Holy Family; *after a basso-relievo by Algardi.*

DAULLÉ, JOHN. An eminent French engraver, born at Abbeville in 1703. He received some instruction from his fellow citizen Robert Hecquet, an artist little known, and afterwards went to Paris, where his merit was not long unnoticed, and he was received into the Academy in 1742. He engraved several plates of portraits, with historical and other subjects, which are chiefly worked with the graver in a clear and firm style, and which entitles him to the rank of one of the ablest artists of his time. The following are his principal plates :

PORTRAITS.

Catherine, Countess of Feuquieres, Daughter of P. Mignard, holding the Portrait of her Father; *P. Mignard, pin. J. Daullé, sc.*

Hyacinth Rigaud, painter; engraved for his reception at the Academy in 1742.

Margaret of Valois, Countess of Caylus; *after Rigaud.*

Charles Edward Stuart, son of the Pretender; 1744; scarce.

Clementina, Princess of Poland; his consort; scarce.

John Baptist Rousseau; *after J. Aved.*

John Mariette, engraver; *after Pesne.*

SUBJECTS AFTER VARIOUS MASTERS.

The Magdalen; *after Coreggio*; for the Dresden Gallery.

Diogenes with his Lantern; *after Espagnoletto*; the same.

The two Sons of Rubens; *after that painter*; the same.

Neptune appeasing the Tempest; *after the same.*

A Charity with Three Children; *after Albano.*

The Triumph of Venus; *after Boucher.*

Latona; engraved in 1762; *after J. Jouvenet.*

Four, Marines and other subjects; *after Vernet.*

The Bath of Venus; *after Raoux.*

Two Subjects; *after G. Metz.*

Jupiter and Calisto; *after N. Poussin.*

DEAN, JOHN. An English engraver in mezzotinto. He was a pupil of Mr. Valentine Green, and has scraped several plates of portraits and other subjects in a very respectable style. The following are among his best plates :

PORTRAITS.

James, Earl of Abercorn; *after Gainsborough.*

James Caulfield, Earl of Charlemont; *after Livesy.*

George Vernon, Lord Vernon; *after Gainsborough.*

The Son of Sir Watkin Williams Wynne, when a child, as St. John; *after Reynolds.*

Elizabeth Hamilton, Countess of Derby; *after Romney.*

Lady Elizabeth Windham, when Lady Herbert, with her Son; *after Reynolds.*

Lady Gertrude Fitzpatrick; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Four Evangelists, *after Rubens and Jordaens.*

St. Anthony of Padua; *after Murillio.*

DECKER, FRANCIS. It is surprising that this painter has not been noticed by any authority, although his pictures are to be met with in almost every collection, and possess great merit. He was a native of Holland, and painted landscapes in a very pleasing and natural style, resembling the charming productions of Ruysdael, without the servility of an imitator. From the appearance of his pictures, it is probable that he lived about the same time.

1650 **DECKER, CORNELIUS.** A German engraver, who, according to Professor Christ, resided chiefly at Nuremberg. He appears to have been much employed by the booksellers, and executed several plates in a coarse harsh style. They are principally etched from his own designs; among his best prints are those engraved for *Athanasii Kercheri Turris Babel*. He sometimes marked his plates with the cipher **Ⓓ**.

DELARAM, FRANCIS. An English engraver, who flourished about the year 1620. He was contemporary with Elstracke and the Passes, and engraved several plates in the neat but formal style which was prevalent at that time. His portraits are the best of his works, and they are now become scarce. The following are his principal prints:

1679 published
PORTRAITS.

King Henry VIII.

Queen Mary, holding a Paper.

Queen Elizabeth.

James I.; as large as life.

Henry, Prince of Wales, son of James I.

Frances, Duchess of Richmond and Lennox. 1623.

Henry Percy, Earl of Northumberland. 1619.

James Mountagu, Bishop of Winchester.

Henry Percy, Earl of Northumberland.

John, Bishop of Lincoln, with Angels playing on musical Instruments, and six Latin verses; a curious print.

Sir Henry Mountagu, Chief Justice of the King's Bench.

Sir Horatio Vere, with an armed Soldier on each side.

John Abbot, Bishop of Salisbury.

Sir William Segar, principal Herald at Arms.

Sir Thomas Gresham, holding a Globe.

George Withers, poet, 1622; *Nec habeo, nec careo, nec curo*.

Frontispiece to *Withers's preparation to the Psalter*. 1619.

————— to the *Seven Golden Candlesticks*. 1624.

————— to *Nero Cæsar, or Monarchie depraved*. 1627.

DELEN, DIRK, or THEODORE, VAN. This painter is introduced by M. Descamps, among the artists born about the year 1635. He was a native of Heusden, and was instructed by Francis Hals, under whom he studied some time, but his prevailing taste for architecture and perspective, led him to a particular application to those branches, and he became a very eminent painter of views of churches, temples, and palaces, both interior and exterior. His pictures of that description are frequently decorated with figures by some of the most eminent of his contemporaries, particularly by Van Harp, which is no

small addition to their value. The works of this master, with the advantage of similar assistance, are found in many distinguished collections.

DELFINO, CARLO. A French painter, with an Italianized name, who, according to Lanzi, flourished at Turin about the year 1664, and was painter to the court. He was also employed for the churches, but his works are in no great estimation, abounding with the most ridiculous absurdities. In the church of S. Carlo, is an altar-piece by him, described by the above author as a most ludicrous composition.

DELFOF, A. A Dutch engraver, who, according to Basan, flourished about the year 1760. We have by him,

A Landscape, with Figures and Animals; *after Berghem.*

A Sea-port, with shipping; *after the same.*

Several Views in Flanders, with Boors; *after D. Teniers.*

DELFT, or DELPHIUS, WILLIAM JAMES. A Dutch portrait painter, but more celebrated engraver. He was born at Delft in 1580, and received his first instruction in design from his father Jacob van Delft, a portrait painter of little celebrity. He practised some time in the style of his father, but having attempted to engrave some plates after the portraits of Mirevelt, whose daughter he had married, his success was such as to induce him to abandon painting, and devote himself entirely to the graver. He handled that instrument with uncommon freedom and clearness, and his heads are finely drawn. The plates he executed in the earlier part of his life are more neatly finished than those he afterwards produced, but the latter are engraved in a bold open style, producing a fine effect. His plates are sometimes signed with his name, at others he used a cipher, composed of a G. and a D. thus, . Although Delft has engraved several English portraits, and assumed the title of engraver to the king, it does not appear from Vertue that he was ever in England. The following are his principal portraits:

Charles I. of England; *after D. Mytens.*

Henrietta Maria, his Queen; *after the same.*

George Villars, Duke of Buckingham; *after Mirevelt.*

Michael Mirevelt, painter; *after Vandyck.*

PORTRAITS AFTER MIREVELT.

Jacob Cato, poet and philosopher.

Hugo Grotius, Syndic of Rotterdam; *fine.*

Three fine Heads of William, Maurice, and Henry, Princes of Orange.

Gustavus Adolphus, King of Sweden.

Frederick, King of Bohemia, Elector Palatine. 1632.

Elisabeth, Queen of Bohemia. 1630.

Wolfgang, William, Duke of Bavaria.

Gaspar, Count de Coligni. 1631.

Louisa, Countess de Coligni. 1627.

Florentio, Count of Culenborch. 1627.

Catherine, Countess of Culenborch. 1636.

Philip William, Prince of Orange. 1628.

Marc. Antonio de Dominis, Archbishop of Spalatro.

Sir Dudley Carleton, Ambassador at the Hague.

John Olden Barnevelt. 1617.

Abraham vander Meer.

Hans de Ries.

Jacobus Triglandus, Professor in the University of Leyden. 1636.

Felix de Sambix, famous writing master of Antwerp.

DELFT, or DELPHIUS, JAMES WILLIAM. He was the son of the preceding artist, born at Delft in 1619. Having been instructed in the art of painting by his grandfather, Michael Mirevelt, he followed him in his excellent style of treating those subjects, and became eminent as a portrait painter. He also distinguished himself as an engraver, in which he was instructed by his father. A set of oval portraits, without the names of the painters, is generally attributed to this artist; among which are the following :

Frederick Henry, Prince of Orange, Count of Nassau Katzenellenbogen.

Louis XIII. King of France.

Philip III. King of Spain.

Philip IV. King of Spain.

Ambrosius Spinola.

Vladislas IV. King of Poland.

DELIBERATORE, NICCOLO, called NICCOLO FOLIGNATE. This painter was a native of Foligno, and, according to Lanzi, flourished from the year 1461 till 1480. The few of his works which have been preserved retain something of the gothic style that had existed from the time of Giotto, nearly two centuries before him. The Abate G. Colucci, in his *Antichità Picene*, notices a picture in the church of St. Francis at Cagli, painted by N. Deliberatore in conjunction with Pietro di Mazzaforte in 1461, for which they were paid one hundred and fifteen golden ducats, a considerable sum for that time. Another picture is mentioned by Lanzi at Camerino, in the church of S. Venanzio, representing the Crucifixion, with several figures painted on a golden ground; it is inscribed *opus Nicolai Fulginatis*, 1480.

DELMONT, DEODATO. A Flemish painter, born at St. Tron, near Antwerp, in 1581. He was of an ancient family, and was educated suitably to his birth. His inclination for the art, induced his parents to introduce him to the school of Rubens, who he had the good fortune of accompanying in his journey through Italy. These advantages were not neglected by the young Delmont, and he became an eminent painter of history. He was for some time employed at the court of Nieubourg, and also received some commissions from the King of Spain. In the churches of the Low Countries he has left several proofs of his ability. At Antwerp, in the cathedral, is a picture by this painter of the Transfiguration; in the church of the Jesuits, was formerly an altar-piece of Christ bearing his Cross; and in the convent, called Facons, the Adoration of the Magi. He died in 1634, aged 53.

DELSENBACH, JOHN ADAM. A German engraver, who flourished at Vienna about the year 1721. He engraved several portraits for a work entitled, *Icones Bibliopolarum et Typographorum*, published at Nuremberg. He also engraved part of the plates for the

History of Architecture, with Views of the most famous Buildings in the World, after the designs of *J. H. Fischers*, published at Vienna in 1721. Part of the views of the principal buildings in the city and suburbs of Vienna, are by this artist.

DENNEL, LOUIS. A French engraver, born at Abbeville in 1741. He was a pupil of Beauvarlet, and has engraved several plates in the style of that artist; among which are the following:

The Triumph of Galatea; *after L. Giordano.*
Pygmalion enamoured of his Statue; *after Lagrené.*
The Triumph of Painting; *after the same.*
Painting cherished by the Graces; *after the same.*

DENNER, BALTHASAR. This laborious painter, whose works surprise by the toilsome servility of their finish, as much as they disgust by a total absence of all that is estimable in the art, was born at Hamburgh in 1685. After being instructed in drawing by an obscure painter at Altona, he went to Berlin in 1707, where his works were admired by Frederick II. The Duchess of Wolfenbutel invited him to her court in 1720, where he painted her portrait; from thence he went to Hanover, where he met with such encouragement that he visited London in the reign of George I. It does not appear that he remained long in England, as he left it in 1728; and it reflects no discredit on the taste of the country that he did not receive sufficient encouragement to induce him to remain here longer. The only productions of this mechanic in the art, that have any claim to notice, are his heads of old men and women, which still find collectors among the admirers of patient and persevering precision. He died in 1747, aged 62.

DENTONE. See CURTI.

DENYS, JAMES. A Flemish painter, born at Antwerp, according to M. Descamps, about the year 1647. He was a scholar of Erasmus Quellinus the elder, but at an early age he went to Italy, where he studied the works of the most eminent masters, and where he passed the greater part of his life. His merit recommended him to the patronage of the Duke of Mantua, in whose employment he passed several years. He afterwards was invited to Florence, where he painted several historical pictures for the Palazzo Pitti, and the portrait of the Grand Duke, with those of the principal personages of the court. These works gained him the esteem of his patron, who presented him with a gold medal and chain. After fourteen years absence, he returned to his native country, and was received with the most honourable distinction. He did not long survive his return to Antwerp, where he died in the prime of life. The style of Denys, both in his historical works and his portraits, resembles that of Vandyck, with something more of the Italian taste, though inferior to him in the purity of his colouring.

DEQUEVAUVILLER, FRANCOIS. A modern French engraver, born at Abbeville in 1745. He was one of the best pupils of J. Daullé, and has engraved some plates of landscapes in a neat pleasing manner. Among others, the following:

Noon, a Landscape with figures; *after Berghem.*
Evening, the companion, the etching by *Weisbrod*; *after the same.*
A Landscape, with Cattle; *after D. Van Bergen.*

A View of Landeck; *after C. Brand.*
 A View on the Adige; *after the same.*
 A Landscape, with Ruins; *after F. Decker.*
 The Bathers; *after C. Poelemburg.*

DERSON, N. A French engraver, who appears from the inscription on one of his prints to have been of Reims in Champagne. We have by this artist, a plate of the fine front of the church of Notre Dame at Reims, neatly etched and finished with the graver, with several figures spiritedly touched in the style of Callot. It is inscribed *N. Derson, Reim. fe. sculp.* 1625.

DERVET, CLAUDE. A painter and engraver, born at Nancy, in Lorraine, in 1600. He was a scholar of Claude Henriet, and living in habits of intimacy with his fellow citizen Callot, he adopted the style of that master, and engraved a few plates entirely in his manner, of which two are said to be after the designs of Callot, viz.

Charles IV. Duke of Lorraine on Horseback, with Military Attributes, on one of the Canons is inscribed *C. Dervet, fec.* 1628.

Pallas on Horseback, holding a Battle-axe.

DERYCK, PETER CORNELIUS. This painter was born at Delft in 1568, and was a scholar of Hubert Jacobz, usually called Grimani. Having acquired some knowledge of design under that master, he visited Rome and Venice, and passed some years in the latter city studying the works of Giacomo Bassano, whose style he imitated with success. He died in 1630, aged 62.

DERYKE, WILLIAM. A Flemish painter, born at Antwerp in 1635. He was bred a goldsmith, but quitted that business to study painting, and made some proficiency in history and portraits, though he never reached any eminence. He visited England in the reign of King William, and died in London in 1697, aged 62.

DESANI, PIETRO. This painter was born at Bologna, according to Malvasia, in 1595, and was a disciple of Lionello Spada, under whom he became a very reputable painter of history. He resided chiefly at Reggio, where there is scarcely a church or a public edifice that does not contain some of his works. Among the most esteemed are, a picture of the Crucifixion, with the Virgin Mary, Magdalen, and St. John, in the Chiesa del Corpo di Christo, and a St. Francis receiving the Stigmata in the church of the Padri Zoccolanti. The compositions of Desani are masterly, and his design correct; but there is a crudity and hardness in his colouring that gives his pictures a disagreeable effect. He died in 1657, aged 62.

DESPLACES, LOUIS. An eminent French engraver, born at Paris in 1682. He engraved a considerable number of plates, which possess great merit, some of them are in the style of Gerard Audran, and though he is unequal to that distinguished artist, his design is correct, and his works evince an excellent taste. His best prints are those after Jouvenet. He worked with the point and the graver. The following are his principal works:

SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Jupiter and Danae; *after Titian.*
 Paul Veronese between Virtue and Vice; *after P. Veronese.*
 Wisdom accompanying Hercules; *after the same.*
 Christ washing the Feet of his Disciples; *after G. Mutiano.*
 The Adoration of the Magi; *after Giulio Romano.*
 The Triumph of Titus and Vespasian; *after the same*; very fine.
 The Crucifixion; *after An. Caracci.*

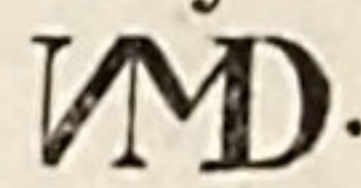
SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Peter; *after Il Calabrese.*
 The Purification; *after Tintoretto.*
 Diana and Acteon; *after Carlo Maratti.*
 The Rape of Helen; *after Guido.*
 The Birth of Adonis; *after C. Cignani.*
 The Roman Charity; *after Le Brun.*
 Hercules combating the Centaurs; *after the same.*
 Christ curing the Sick; *after Jouvenet.*
 The Elevation of the Cross; *after the same.*
 The taking down from the Cross; *after the same.*
 St. Bruno praying; *after the same.*
 Venus prevailing on Vulcan to forge the Arms of Æneas; *after the same.*
 The Triumph of Venus; *after Ant. Coypel.*
 Cupid taking Refuge with Anacreon; *after the same.*
 Æneas saving his Family from the burning of Troy; *after the same.*

DESPORTES, FRANCIS. An eminent French painter of huntings and animals, born at Champigneul, in Champagne, in 1661. He was a scholar of Nicasius Bernaert, a Flemish painter then resident at Paris, who had studied under Snyders, and who died before his disciple had made any great progress in the art. Without the assistance of further instruction, he applied himself with great assiduity to the study of nature, not only in animals and landscape, but in perfecting himself in the design of the figure after the model of the academy. Desportes was not satisfied, as is frequently the case, with artists in that branch, with painting the animals, and leaving to others the more important part of the picture. He painted the hunters, as well as their game, and his figures are well drawn, and full of character. He was much employed by Louis XIV. in the palaces of Versailles, Fontainebleau, and Meudon, and was made painter to the king with a pension. In 1699, he became a member of the academy at Paris. M. D'Argenville asserts, that he accompanied the Duc D'Aumont in his embassy to England, where he painted several pictures, but he is not mentioned in the Anecdotes. He died in 1743, aged 82.

DESUBLEO, or SOBLEO, MICHELE. According to Lanzi, this painter was a native of Flanders, but came young to Bologna. He was educated in the school of Guido Reni. He painted some pictures for the churches at Bologna, particularly in Gesu e Maria, which partake of the style of his master, with something of the vigour of Guercino. He resided a great part of his life at Venice, where there are several of his works, the

most esteemed of which is an altar-piece in the church of the Carmelites, representing some Saints of that order.

DEUTSCH, NICHOLAS MANUEL. An old engraver on wood, born at Berne in Switzerland, and flourished about the year 1518. There are some wooden cuts by him from his own designs, in a free slight style. He marked his prints with a cipher composed of N. M. D. joined together thus  with a dagger underneath. We have by him,

A Figure of a Woman standing; to the cipher he has added VON BERN.

A composition of several Female Figures, with the cipher; dated 1518.

DEUTSCH, RODOLPHUS MANUEL. To this engraver, who was probably the son of the preceding artist, and who flourished about the year 1548, Professor Christ attributes some wooden cuts, marked with a monogram composed of the letters R. H. M. D. thus,  with a dagger. They are executed in a free spirited manner, and possess great merit. Sometimes the initials H. H. are found on prints marked with the above cipher, which has given rise to a supposition that Hans Holbein executed some cuts in conjunction with this artist. Several of his prints are dated in 1548. Mr. Strutt mentions some small prints of animals, and one of three figures conversing, in a landscape.

DE WIT. See WIT.

DEYNUM, JOHN BAPTIST. A Flemish painter, born at Antwerp in 1620. He excelled in painting historical subjects and landscapes in distemper, and was an eminent miniature portrait painter.

DEYSTER, LOUIS. This painter was born at Bruges in 1656, and was a scholar of John Maes, a respectable artist of that city. He afterwards visited Italy, where he studied six years at Rome and Venice. On his return to Flanders, he painted many pictures for the churches of his native city, which distinguished him as one of the ablest painters of his time. His compositions are judicious, and his design more correct than is usual in the artists of the Flemish school. His colour is glowing and transparent, with a freshness in the carnations resembling Vandyck. In the church of St. James at Bruges, are three fine pictures by Deyster, representing the Crucifixion, the Resurrection, and the Death of the Virgin. In the church of St. Anne, in the same city, is another esteemed work by him of the Martyrdom of St. Sebastian. He died in 1711, aged 55.

DEYSTER, ANNE. This paintress was the daughter of Louis Deyster, born at Bruges in 1696. She acquired some reputation in painting landscapes, and executed some historical works for the churches in the style of her father. She died in 1746, aged 50.

DIAMANTINI, GUISEPPE CAVALIERE. A painter and more eminent engraver, who was a native of Romagna about the year 1660. It is not said by whom he was instructed, but he resided chiefly at Venice, where he distinguished himself by several works, both as a painter and an engraver. In the church of S. Moise, is a picture by him of the Adoration of the Magi, well composed, and painted with great facility. He was more employed for private collections than for the churches, and must have devoted a great

part of his time to engraving, as he has left us a considerable number of plates, of which the greater part are etchings. They are executed in a free style, with considerable taste, and his design is graceful, and tolerably correct. The following are his principal prints, which are frequently marked *Eques Diamantinus, in. f.*

The Holy Family, with St. John holding a Cross.

Hagar in the Desert; oval.

The Marriage of Cana; *after P. Veronese.*

The dead Christ, supported by an Angel.

The Death of Dido; octagon.

Venus, Ceres, and Apollo.

Mercury and Flora.

The Fall of Phaeton.

Mercury and Argus; octagon.

Venus and Adonis; the same.

Another Venus and Adonis; different composition.

Mars and Venus.

Diana and Endymion.

The Sacrifice of Iphigenia.

Boreas carrying off Orythia.

Justice and Peace.

Eight emblematical subjects of different sizes.

DIAMER, H. F. A Flemish engraver, by whom we have a set of biblical subjects etched in the manner of Sebastian le Cerc. There are also a few portraits by him, among which is that of Albertus Miræus, after Vandyck.

DIELAI. See SURCHI.

DIEPENBECK, ABRAHAM. This eminent artist was born at Bois-le-Duc in 1607. With the advantage of a classical education, and brought up under Rubens, he was nurtured in a genial soil, and, like his great instructor, he treated with equal success subjects of history and the fable. His first pursuit in the art was painting on glass, and he produced some works in that branch which are highly esteemed, particularly the windows in a chapel in the cathedral of Antwerp, where he represented the works of Mercy, and some others in the church of the Dominicans, representing the Life of St. Paul. He abandoned glass painting soon after his return from Italy, whither he went in search of improvement, and devoted himself to oil painting and designing. From his inventive genius, and his uncommon facility, he was much employed in designs for the publications of his time, particularly for the celebrated work of the *Temple of the Muses*, in which he has discovered a readiness of invention, and a clear conception of his subjects, which are alone sufficient to establish his reputation as one of the most ingenious artists of his country. In the church of the Carmelites at Antwerp is a fine picture by this master, representing the Virgin in the Clouds, with St. Ely; and at the Recollets there are some pictures by Diepenbeck, that are said by Descamps to be equal to Vandyck. This painter was in England in the reign of Charles I. and was much employed by the Duke of Newcastle, for whom he made the designs for the book on horsemanship. He died in 1675, aged 68.

DIEPRAAM, ABRAHAM. A Dutch painter of drolleries and drunken frolics. He was a scholar of Henry Rokes, called Zorg, although he did not follow the style of that master, but attached himself to an imitation of the works of Adrian Brower, in which he was not very successful.

DIEST, ADRIAN VAN. This artist was born at the Hague in 1655. He was the son of a painter of sea-pieces, by whom he was instructed in the art. When he was seventeen years of age he came to London, and was employed by Granville, Earl of Bath, for whom he painted several views and ruins in the west of England. He also painted portraits, but did not meet with much encouragement, although his pictures, particularly his landscapes, possess considerable merit; as a proof of which Lord Orford states, that there were seven pictures by Van Diest in Sir Peter Lely's collection. He etched several landscapes from his own designs, in a slight masterly style. Van Diest died in London in 1704, aged 49.

DIETRICH, or DIETRICY, CHRISTIAN WILLIAM ERNEST. An ingenious modern German artist, born at Wiemar in Saxony in 1712. He learnt the incipient principles of art from his father, an unnoticed artist, and was afterwards a scholar of a landscape painter named Thiele. He established himself at Dresden, where he was patronized by the court, and was sent to Italy in 1742, where he passed some time at Rome and Venice. His studies in Italy do not appear to have had much influence on his style, which remained entirely German. His chief talent consisted in a successful imitation of the works of Rembrandt, Ostade, Poelemburg, Salvator Rosa &c. particularly as a colourist, in which he greatly excelled. As an engraver, Dietricy has a considerable claim to notice; he has left us a great number of etchings, executed in a very neat and spirited style, which, like his paintings, are in imitation of the above named masters. His work extends to near two hundred prints, several of which are now become scarce, as he frequently destroyed the engraving, after having taken off a certain number of impressions, to make use of the plate again. The following are his principal prints:

SACRED SUBJECTS.

Lot and his Daughters; scarce.

Abraham going to Sacrifice Isaac, 1730; scarce.

The same subject differently composed; very scarce.

The Nativity. 1740.

St. Philip baptising the Eunuch.

The Adoration of the Shepherds; in the style of *Rembrandt*.

The Circumcision.

The Flight into Egypt.

Another of the same subject, differently composed.

The Repose in Egypt, 1732; scarce.

Another Repose in Egypt. 1734.

The Return from Egypt.

Christ found disputing with the Doctors. 1731.

Our Saviour healing the Sick.

The Prodigal Son.

The Resurrection of Lazarus; in the style of *Rembrandt*.

The Taking down from the Cross; in the same style; scarce. 1730.

Another of the same subject differently treated ; in the style of *Rembrandt*. 1742.

The Disciples at Emaus ; extremely rare ; the plate destroyed.

Christ appearing to Magdalen ; unfinished. 1760.

The Predication of St. James. 1740.

St. Jerome writing. 1731.

VARIOUS SUBJECTS.

Famine and Pestilence, 1731 ; very scarce.

Nero on his Death-bed, tormented by Furies and the Shade of his Mother ; scarce.

Jupiter and Antiope, 1735 ; one of his best etchings ; scarce.

The Artist in his Painting Room. 1730.

The same subject with variations. 1732.

The Quack Doctor ; in the style of *Teniers*. 1732.

The Hungarian Quack Doctor ; 1757.

The ambulant Musicians ; in the style of *Ostade*.

The Alchymist in his Laboratory ; in the style of *Rembrandt*, 1731 ; scarce.

Twenty Plates of Busts and Heads ; chiefly in the manner of *Rembrandt*.

About Thirty-six Plates of Landscapes, in the styles of *Berghem*, *Breemberg*, *Claude Lorraine*, *Ruysdael*, and *Salvator Rosa*, and in his own manner.

DIETZSCH, JOHN CHRISTOPHER. A German painter and engraver, born at Nuremberg in 1710. His pictures of landscape were admired in his time in his own country, and he has left some plates of landscapes etched in the style of *Waterloo*, which, though more finished, are very inferior to that master in picturesque simplicity : We have by him the following plates :

The Portrait of Coreggio.

That of Raffaele.

Sixteen Landscapes in the manner of *Ruysdael* and *Waterloo*.

DIETZSCH, JOHN ALBERT. The brother of the preceding artist, engraved about twenty plates of views of Nuremberg and the vicinity, published in 1760.

DISCEPOLI, GIOVANNI BATISTA. This painter was born at Lugano in 1590. He was usually called *il Zoppo di Lugano*, from his being a cripple. Although he was for sometime a scholar of Camillo Procaccini, he did not adopt the style of that master. Lanzi states him to have been one of the best and chastest colourists of his time. Several of his works are in the churches at Milan, of which his picture of Purgatory in S. Carlo, is particularly esteemed. Lugano, and Como, also possess some of his works ; in the church of S. Teresa in the latter place, is a picture of that Saint, which is much admired. He died in 1660, aged 70.

DITMER, or DITMAR, JOHN. A Flemish engraver, who flourished about the year 1574. He is said by Mr. Huber to have engraved some plates after Martin de Vos, and other Flemish masters, but he does not specify them. We have by him a print after *Michael Coxie*, representing Christ seated in the Clouds, surrounded by Angels holding the Instruments of the Passion, with the animals symbolical of the Four Evangelists, dated 1574.

DOBSON, WILLIAM. This painter, whom King Charles I. stiled the English Tintoretto, was born in the parish of St. Andrew, Holborn, in 1610. He was placed as an apprentice

to Robert Peake, a portrait painter and picture dealer, who was afterwards knighted by Charles I. From this master's instruction he was not likely to profit much, but he procured him the means of copying some pictures by Titian and Vandyck, by which he acquired an excellent principle of colouring, and great freedom of hand. On leaving his master, Dobson appears to have lived in indigence and obscurity until Vandyck passing a shop on Snowhill, perceived a picture exposed for sale in the window, which had sufficient merit to excite his curiosity to discover the painter, whom he found at work in a miserable garret. The well known liberality of Vandyck soon relieved him from his wretched situation; he afterwards introduced him to the King, and zealously recommended him to his Majesty's protection. On the death of Vandyck, Dobson was appointed serjeant painter to the King, whom he accompanied to Oxford, where he painted his portrait, that of Prince Rupert, and several of the nobility. The melancholy fate of that amiable monarch, was followed by the overthrow of arts and elegance, and Dobson, who was imprudent and expensive, became involved in his circumstances, and debauched in his course of life; in which distressed condition he died in 1646, aged 36. Of the painters of his time, Dobson appears to have approached nearest to the excellence of Vandyck. His portraits are faithful transcripts of nature, and although he was not equally successful in his historical pictures, the few of them that he painted are not without considerable merit. One of his best works in history, is the Decollation of St. John, at Wilton. Several portraits by Dobson are in Northumberland House, at Chatsworth, in Devonshire House, and other mansions of the nobility.

DOCENO. See GHERARDI.

DOES, ANTHONY VANDER. A Dutch engraver, born at the Hague in 1610. We have by him several portraits, and a few other subjects, executed with the graver in the style of Paul Pontius, of whom it is not improbable he may have been a pupil. Although inferior to that artist, his best plates have considerable merit. He engraved several of the plates for a work entitled *Portraits des hommes illustres dans le 17^{me}. siecle*, published at Amsterdam, some of which are dated in 1649. The following are also by him:

PORTRAITS.

Ferdinand, Cardinal-Infant of Spain, Governor of the Low Countries, on Horseback; in the background is the Battle of Nortlingen; *after A. Diepenbeck.*

Gerard Coch, Senator of Bremen; *after A. Van Halle.*

George Wagner, Questor of Eslingen, Plenipotentiary at the peace of Osnaburg; *after the same.*

The Marquis of Castello Rodrigo; *after Rubens.*

Francis de Mello, on Horseback; in the background a Battle.

SUBJECTS AFTER VARIOUS MASTERS.

The Magdalen; *after Vandyck.*

A Miracle wrought by St. Francis; *after A. Diepenbeck.*

The Virgin and Child; *after Eras. Quellinus.*

The Holy Family; *after the same.*

DOES, JACOB VANDER, THE ELDER. This painter was born at Amsterdam in 1623. After being instructed for some time by Nicholas Moyeart, he visited Paris, when he was twenty-one years of age, and afterwards proceeded to Italy. He designed with attention

the views in the vicinity of Rome; and the pictures of Peter van Laer, called Bamboccio, being then in great estimation in Italy, he attached himself to the style of that master, and painted similar subjects with considerable success. After passing some years at Rome, he returned to Holland, where his works were admired for a more elevated taste than was usual in the artists of his country. Vander Does is said by Descamps to have been of a morose and melancholy disposition, and he observes, that his works partake of the gloominess of his character. It is certain that his pictures are generally painted in a darker tone than nature admits in the subjects he treated; they would otherwise claim our admiration by the choice of his scenery, the correct design of his figures and animals, particularly his sheep and goats, which are touched with a precision and beauty of pencil which has hardly been surpassed. He died at Amsterdam in 1673, aged. We have by Vander Does several small landscapes, with cattle and animals, etched in a free and masterly manner.

DOES, SIMON VANDER. He was the son of the preceding artist, born at Amsterdam in 1653, and was instructed in the art by his father. His pictures, like those of the elder Vander Does, usually represent landscapes, with figures and cattle, painted in a clearer and more agreeable tone than those of his father; he also painted small portraits and domestic subjects, finished in the style of Gaspar Netscher. This artist is said by Houbraken to have visited England, where he did not remain longer than a year; he is not however noticed by Lord Orford. Simon vander Does etched a few plates of landscapes with cattle, neatly finished. He died in 1717, aged 64.

DOES, JACOB VANDER, THE YOUNGER. Was the second son of Jacob vander Does, born at Amsterdam in 1654. After receiving the instruction of his father, and Karel du Jardin in landscape, he quitted that style to apply to historical painting under Gerard de Lairese, in which he made great progress, and produced some pictures which promised great celebrity, if he had not been cut off in the bloom of life at the commencement of a brilliant career.

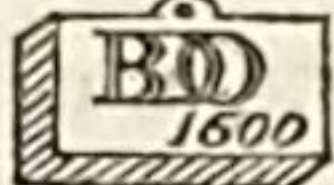
DOFIN, OLIVIER. A French engraver, mentioned by Basan, who says he resided at Bologna, where he died in 1693. He etched several plates after the works of the Caracci and other masters.

DOLABELLA, TOMMASO. This painter was a native of Belluno about the year 1580, and according to Ridolfi was a scholar of Antonio Vasilacchi, called Aliense. He excelled in painting portraits, and was invited to the court of Poland by Sigismond III. where he painted the Royal Family, and several of the nobility, and was favoured with the particular protection of that Monarch. He painted a few historical subjects, but is more celebrated as a portrait painter.

DOLCI, CARLO, or CARLINO. This painter was born at Florence in 1616, and was a scholar of Jacopo Vignali. Without the possession of much genius or invention, he excited considerable interest by a number of pleasing and highly finished pictures, chiefly confined to devout subjects, and most frequently representing heads of our Saviour, and of the Virgin. These are not so much admired for particular beauty of character, as for a soft and tranquil expression of devotion in the patient suffering of

Christ, the plaintive sorrow of Mater Dolorosa, or the compunction of a Saint in penitence. Subjects of that description he has treated with great delicacy and tenderness. The general tone of his colouring is well appropriated to the character of his subjects, nothing is harsh or obtrusive, all is modest, placid, and harmonious. He generally painted in a small size, though there are some pictures by him as large as life at Florence, of which the principal are, the St. Anthony, in the Florentine Gallery; the Conception, in the collection of the Marchesi Rinuccini; the Evangelists, in the palace of the Marchesi Riccardi; and the St. Sebastian, in the Corsini palace. There is a fine picture of Christ breaking the Bread, in the collection of the Marquis of Exeter at Burleigh. His small pictures of heads of the Madonna are more numerous, and are highly valued by the admirers of polished and laborious finishing. He died in 1686, aged 70.

DOLCI, AGNESE. She was the daughter of the preceding artist, and arrived at some degree of excellence in copying the works of her father. She also painted some pictures of her own composition, but never approached the merit of Carlo.

DOLEND, BARTHOLOMEW. A Dutch engraver, born at Leyden about the year 1566, and is presumed to have been instructed in engraving by Henry Goltzius. He worked entirely with the graver, in an open clear style. We have by him several plates, some of which are from his own designs. He occasionally marked his prints with his name, but more frequently with one of these ciphers; **BD**.  **B**. Among others, we have by him the following:

- Jonas in the Sea, swallowed by the Whale; circular.
- Jonas thrown back on the Sea-shore; the same.
- A Dutch Merry-making; after his own design.
- Adam and Eve taking the Forbidden Fruit; *after C. Van Mander.*
- Christ appearing to Magdalen; *B. Dolendo, inv. et fec.*
- The Holy Family; *after M. Coxcie.*
- St. John preaching in the Wilderness.
- Pyramus and Thisbe; *after Crispin vanden Broeck.*
- Jupiter and Ceres; an allegorical subject; *after B. Spranger.*
- The Assumption of the Virgin.

DOLEND, ZACHARY. This artist was also a native of Leyden, a contemporary and probably a relation of the preceding engraver, whom he surpassed, both in the style of his graver and in the correctness of his design. He is said, by M. Huber, to have been a disciple of James de Ghein. There are some portraits by this master, which are not inferior in neatness to those by J. Wierix, his plates are frequently marked with a cipher composed of Z. and D. thus, **ZD**. We have by him,

- William Prince of Orange; half-length, in Armour; *Z. Dolendo. 1581.*
- Andromeda chained to the Rock; finely drawn; from his own design.
- Adam and Eve embracing, whilst Eve receives the Apple from the Serpent; *after B. Spranger.*
- The Continence of Scipio; *after A. Bloemaert.*
- The Virgin and Infant, with Two Angels; *after J. du Ghein.*
- The Crucifixion; *after the same.*

St. Martin dividing his Cloak with two Beggars; *after Spranger*.

A Set of small Plates of the Gods and Goddesses; copied from the larger ones by *Henry Goltius*.

DOLIVAR, JOHN. This artist is said by Huber, to have been born at Saragossa in 1641. He studied engraving at Paris, and engraved some of the plates of ornamental and decorative subjects for *Berain's Ornaments*. He was also employed in the set of the little conquests of Louis XIV. His works are compared with those of Le Pautre and Chaveau, though inferior to both.

DOLLE, WILLIAM. An English engraver, who was chiefly employed in portraits for the booksellers. He flourished about the year 1630, and worked chiefly with the graver in a stiff tasteless style, and his portraits are sought after rather on account of their scarcity, than their merit as engravings. We have by him the following portraits:

Sir Henry Wotton, Provost of Eton.

Mark Francke, Master of Pembroke Hall, Cambridge.

John Cosin, Bishop of Durham.

George Villars, Duke of Buckingham.

Sanderson, Bishop of Lincoln.

John Milton.

Robert, Earl of Essex.

Samuel Botley, Short Hand Writer.

DOMENICHINO, DOMENICO ZAMPIERI, called. This celebrated painter is introduced under the name of Domenichino, by which he is generally known, rather than that of his family, Zampieri, for the facility of reference. Domenico Zampieri was born at Bologna in 1581, and was placed, when young, under the tuition of Denis Calvart; but having been treated with severity by that master, for having been discovered copying a drawing by Annibale Caracci, he prevailed on his father to remove him from that school, and to permit him to enter the academy of the Caracci, where Guido and Albano were then students. It was the practice of that celebrated seminary to excite the emulation of the pupils by proposing prizes for the best drawings, and one of those occasions occurred soon after Domenichino became their scholar. Fearful and unambitious, without hope of success, he was obliged, like the other pupils, to offer his design, and whilst his fellow students gave in their works with confidence, regarding him with an air of conscious superiority, Domenichino approached with timidity, scarcely daring to present his drawing, which he would gladly have withheld. Lodovico Caracci examined the whole, and pronounced Domenichino the successful candidate. This triumph, instead of rendering him confident and presumptuous, only served to incite him to greater assiduity. He contracted an intimacy with Albano, and on leaving the school of the Caracci, they visited together Parma, Modena, and Reggio, to contemplate the works of Coreggio and Parmegiano. On their return to Bologna, Albano went to Rome, and was soon afterwards followed by Zampieri. The Cardinal Agucchi was the first that favoured him with his patronage, employed him in his palace, and commissioned him to paint three pictures for the church of S. Onofria, representing subjects from the life of S. Jerome. Whilst at Rome, Domenichino was a frequent visitor of Annibale Caracci, who was then engaged in his great work of the Farnesian Gallery, and he was intrusted by that master to execute a part of it from his cartoons. He painted from his own designs in the loggia in the garden, the Death of Adonis, when Venus springs from her Car to

succour her unfortunate Lover. The health of Annibale becoming daily more impaired, he was under the necessity of renouncing many commissions which were offered him, and which he had the satisfaction of procuring for his scholars. It was by his recommendation that Guido and Domenichino were engaged by the Cardinal Borghese to paint the celebrated frescos in S. Gregorio, of which the Flagellation of S. Andrea by the latter, is so justly admired. The Cardinal Farnese employed him in some works in fresco, in a chapel in the Abbey of Grotto Ferrata, where he painted several subjects from the life of S. Nilo, one of which, representing the cure of a demoniac, may be compared with the finest productions at Rome. He was employed about this time by the Cardinal Aldobrandini to decorate his villa at Frascati, where he painted in fresco ten pictures of the History of Apollo, which gained him great reputation. The next work of Domenichino, was his well-known production of the Communion of St. Jerome, painted for the principal altar of S. Girolamo della Carità. This admirable performance was considered as the finest picture at Rome, after the Transfiguration by Raffaele; its beauty and celebrity were sufficient to mark it for one of the first objects of French spoliation, and it is now one of the principal attractions of the Gallery of the Louvre. The distinguished reputation Domenichino had acquired had already excited the jealousy of some of his contemporaries, and it was now increased by the applause bestowed on these celebrated productions. Lanfranco in particular, one of his most inveterate enemies, pretended to assert, that his Communion of St. Jerome was little more than a copy of the picture of the same subject by Agostino Caracci, at the Certosa at Bologna, and he engaged his scholar, Perrier, to make an etching from the picture by Agostino. But this stratagem, instead of confirming the plagiarism, discovered the calumny; as it was evident that there was no other resemblance in the compositions than what must necessarily be the case in the pictures of two artists treating the same subject, and that every essential part, and all that was admired in the work, was entirely his own. If it had been possible for the exertions of modest merit to have repelled the shafts of slander, the pictures he immediately afterwards painted, representing subjects from the life of St. Cecilia, for the church of S. Lodovico, might have silenced the attacks of envy and malevolence; but they only tended to increase the alarm of his competitors, and to redouble their injustice and malignity. Disgusted with these continued cabals, he determined to leave Rome, and return to Bologna, where he passed a few years in the tranquil exercise of his talents. It was at this time that he painted his admirable picture of St. Agnes, for the church of that Saint; and the Madonna del Rosario; both engraved by Gerard Audran, and now among the spoils of the French Museum. The fame of Domenichino was not to be suppressed by the infamy of intrigue, and Pope Gregory XV. invited him back to Rome, and appointed him his principal painter and architect to the Pontifical palace. The Cardinal Montalto engaged him to paint the vault of S. Andrea della Valle, where he represented the Four Evangelists, with Angels, which have long been the admiration of Italy, and, which even in the poor engravings which we have of them, are the study and delight of the artist. Domenichino was called to a new triumph in the chapel of Cardinal Bandini, in the church of S. Sylvestro in the Quirinal, where he painted four pictures, which may be considered among his finest works; representing Esther before Ahasuerus; Judith with the Head of Holofernes; David playing on the Harp before the Ark; and Solomon and his mother Bathsheba seated on a throne. He painted about the same time the Four Cardinal Virtues, in the angles of S. Carlo Catenari; which have been

finely engraved by Gerard Audran. Of his subjects of the Fable, one of the most admired is the chase of Diana in the Palazzo Borghese, which has been finely engraved by R. Morghen. He painted landscapes in an admirable style, they are justly held in the highest estimation, and are generally enriched with his beautiful figures. Domenichino died in 1641, aged 60. It had been foretold by his friend and patron, the Cardinal Agucchi, that the merit of Domenichino would not be duly appreciated till after his death; and it is certain that posterity has done justice to the talents of this extraordinary painter. He is universally esteemed the most distinguished disciple of the Caracci; the Count Algarotti even prefers him to those great masters, and Nicollo Poussin considered him the first painter after Raffaello. The distinguishing excellence in the works of Domenichino is expression, in which he has stood unrivalled since the time of Raffaello. His design, like that of the great painter just mentioned, is pure and grand, his heads full of grace and beauty, and his compositions are studied and appropriate. His forms are selected from the most perfect models, designed with elegance and correctness, and impressed with the character that peculiarly belongs to them. The backgrounds of his pictures are frequently enriched with noble architecture, in which he excelled. It has been remarked, that in his oil paintings there is an appearance of dryness, and a want of effect; but this is not always the case, as appears in the communion of St. Jerome, in the Martyrdom of St. Agnes, and in his St. Cecilia, which are painted with a full pencil and admirably coloured. In fresco few painters have equalled him.

DOMENIQUE, JOHN. This artist was a native of France, but resided chiefly at Rome, where he died in 1684. He was a scholar of Claude Lorraine, and was a successful copyist and imitator of the works of that master.

DOMINICI, FRANCESCO. This painter was a native of Trevigi, and flourished about the year 1530. Ridolfi commends a work by this master in the dome of the Banca della Compagnia della Madonna, at Trevigi, representing the Procession of a Bishop and several Canons. He also excelled as a portrait painter, but did not survive his thirty-fifth year.

DOMINICI, BERNARDO. A Neapolitan painter, and writer on art, who flourished about the year 1740. He studied landscape painting under Joachim Francis Beisch, a German artist, who passed some time at Naples, and attached himself to the clear and finished style of that master. He also painted what are called Bambociate. In 1742 and 1743, he published, in two volumes, *Vite de Pittori, Scultori, ed Architetti Napolitani*, printed at Naples.

DONDUCCI, GIOVANNI ANDREA, called IL MASTELLETTA. This painter was born at Bologna in 1575, and was first a scholar of the Caracci; but he did not long remain under their tuition. His impetuous disposition disdaining the controul of academic precision, he attempted to establish a new style, founded on a spirited and graceful design, in imitation of the works of Parmegiano, which he particularly admired, and a promptness of execution which was natural to him. The novel manner of Donducci was not without its admirers; and he was employed in a great number of works for the public edifices at Bologna, where are his principal works. He also painted landscapes, which were entirely in the style of the Caracci, and were much esteemed, particularly

at Rome. Annibale advised him to establish himself in that city, and to devote himself to those subjects; a counsel by no means agreeable to Donducci. The following are among his principal works at Bologna. In the church of the Madonna delle Grazie, two pictures of the Death and the Assumption of the Virgin; in S. Procolo, the Adulteress before Christ; in the Refectory of the Franciscans, the Last Supper, one of his best works; in the Mendicanti, the Flight into Egypt, with a fine Landscape. His most admired performance is his S. Irene drawing the Arrow from the Breast of St. Sebastian, at the Celestines. He died in 1655, aged 80.

DONI, ADONE, or DONE. This painter was born at Assisi in 1472, and was a disciple of Pietro Perugino. His style retains but little of the gothic manner of his master, and his portraits, according to Lanzi, are sometimes surprising for their truth and vigour of colouring. In the church of S. Francesco, at Perugia, is a picture by this master of the Last Judgment; and some of his works are in the Chiesa degli Angeli, at Assisi.

DONNINI, GIROLAMO. He was born at Coreggio in 1681, and studied first at Modena under Francesco Stringa, afterwards under Gio. Gioseffo dal Sole, at Bologna, and ultimately at Forli, under Carlo Cignani. He was chiefly employed in easel pictures, although he occasionally painted larger works for the churches. In the Madonna di Galiera, at Bologna, is an altar-piece representing S. Antonio di Padoua. There are some of his works in the churches of the Romagna, and at Turin, which are not unworthy of a scholar of Cignani.

DORBAY, ———. A French engraver, who flourished towards the end of the seventeenth century. He engraved, among other plates, some views of the Royal Palaces in France, which are executed in a neat pleasing style.

DORIGNY, MICHAEL. A French painter and engraver, born at St. Quintin in 1617, and was brought up under Simon Vouet, whose daughter he married. He painted history in the style of his master; and some of his pictures are in the castle of Vincennes. He is, however, more known as an engraver; and we have several plates etched by him in a bold spirited style; but there is a considerable degree of harshness in the effect of his prints, from a heavy darkness in his shadows, which is very disagreeable. The following are his principal plates, which are after the pictures of Simon Vouet:

The Holy Family; dated in 1649.

The Nativity.

The Adoration of the Magi; in four sheets; in the manner of a frieze.

Jupiter giving Apollo the conduct of the Chariot of the Sun.

Apollo killing the Python.

Peace descending on the Earth.

Venus at her Toilet.

Venus, Cupid, and Hope, plucking the Feathers from the Wings of Time.

Mercury and the Graces.

The Rape of Europa.

A set of Six Bacchanalian subjects; from his own designs.

Michael Dorigny died at Paris in 1665, aged 48.

DORIGNY, LOUIS. He was the son of the preceding artist, born at Paris in 1654. His father died when he was only ten years of age, and he was placed under the tuition of Charles Le Brun. On leaving that master he went to Italy, where he passed the rest of his life. He resided chiefly at Venice and Verona; in both which cities he gave proof of his ability as a painter both in oil and in fresco. As an engraver, we have about forty etchings by him, which are executed in a free painter-like style.

A set of thirty-two Plates, with the Title; from his own designs, engraved for an Italian edition of the *Pensées Chrétiennes*, by *Pere Bouhours*.

Six subjects from Ovid's *Metamorphoses*.

Five Emblems of Horace.

A View of the Amphitheatre at Verona.

The Descent of the Saracens at the Port of Ostie; *after Raffaele*.

He died at Verona in 1742, aged 88.

DORIGNY, SIR NICHOLAS. This celebrated French engraver was the younger son of Michael Dorigny, born at Paris in 1657. He was brought up to the bar, and followed that profession until he was thirty years of age, when he turned his thoughts to the arts, and visited Italy, where he remained twenty-eight years. He first attempted painting, but was advised by his brother to devote himself to engraving. His first plates were executed with the point; and if we were to judge of his talent by his early prints, his reputation would be very short of that which he acquired by a union of the point and the graver in his latter productions. He took for his model the admirable works of Gerard Audran; and although he by no means equalled that celebrated artist, either in the great style of his drawing, or in the picturesque effect of his light and shadow, his prints will always be esteemed both for their merit as engravings, and the importance of the subjects he made choice of. In 1711 he was invited to England to engrave Raffaele's Cartoons, which were finished in 1719, on which occasion he was knighted by King George I. Whilst he was in England, he painted some portraits of the nobility, but with no great success. He returned to France in 1724, and died at Paris in 1746, aged 89. The following are his principal prints:

Nine plates of the Seven Planets, and the Creation of the Sun and Moon; after the paintings by *Raffaele*, in the Chigi chapel, in la Madonna del Popolo.

The Cartoons; *after Raffaele*; in eight plates, including the title.

Twelve, of the History of Cupid and Psyche, and the Triumph of Galatea, including the title; after the paintings from the designs of *Raffaele* in the little Farnesian Gallery.

The Transfiguration; *after Raffaele*.

The taking down from the Cross; *after Daniello da Volterra*.

St. Peter and St. John healing the Lame Man at the Gate of the Temple; *after L. Cigoli*.

The Martyrdom of St. Sebastian; *after Domenichino*.

St. Petronilla; *after Guercino*.

St. Francis kneeling before the Virgin and Infant; *after Caracci*.

St. Catherine in Meditation; *after Carlo Cignani*.

St. Peter walking on the Sea; *after Lanfranco*.

The Virgin and Infant, with St. Charles Borromeo and St. Liborius; *after B. Lamberti*.

The Trinity; from the picture by *Guido Reni* in the church of la Trinità dé Monti.

The Adoration of the Magi; *after Carlo Maratti*.

The Birth of the Virgin; *after Carlo Maratti.*

The Virgin and Infant, with St. Charles and St. Ignatius; *after the same.*

Eight plates of the paintings in the Cupola of St. Agnes; *after Ciro Ferri.*

DOSSI, Dosso, and GIOVANNI BATISTA. These painters were natives of the vicinity of Ferrara. According to Baruffaldi, Dosso was born about the year 1490, and was for some time a disciple of Lorenzo Costa. He afterwards visited Rome and Venice, with his brother Gio. Batista, where they passed eleven years, studying the works of the greatest masters, and formed a style which may be called their own, and which, although not totally divested of the gothic, is distinguished by originality of invention, and great harmony of colour. Dosso excelled in painting figures, in which Gio Batista was less successful; but he distinguished himself as a painter of Landscape, in which Lomazzo considers him little inferior to Gaudenzio, Pordenone, and even to Titian. The brothers were much employed by Alfonso, Duke of Ferrara, and by his successor Ercole II. They painted the cartoons for the tapestries in the dome at Ferrara, and for those in the church of S. Francesco, and in the Ducal palace at Modena. Dosso Dossi excelled in portraits as well as historical subjects, and painted that of Ariosto, who employed him to make designs for his Orlando Furioso. That poet has celebrated the names of the Dossi by enrolling them with those of Leonardo da Vinci, M. Angelo, Raffaele, and Titian. There are several of the works of Dosso Dossi in the churches at Ferrara. In the Certosa, a picture of the Virgin and Infant, with St. John, and two saints. In the church of S. Maria del Vado, is his celebrated picture of St. John in the isle of Patmos. In S. Agostino, a fine picture of the Crucifixion, with the Virgin, St. John, and St. Augustine. His best preserved works are those at Dresden, of which Lanzi particularly notices that of the Four Doctors of the church. Dosso Dossi died at Ferrara in 1560, aged about 70.

DOSSIER, MICHAEL. A French engraver, born at Paris in 1684. We have a few plates by this artist, executed with the graver in a neat style, resembling that of P. Drevet. We have by him the following prints :

The Portrait of John Baptist Colbert, Marquis de Torci; *after Rigaud.* 1711.

The Marriage of the Virgin; *after Jouvenet.*

Christ curing the Blind at Jericho; *after Nic. Colombel.*

Christ driving the Money Changers from the Temple; *after the same.*

Mary Magdalen washing the Feet of Christ; *after the same.*

Vertumnus and Pomona; *after Rigaud.*

DOUDYNS, WILLIAM. A Dutch painter, born at the Hague in 1630. He was of a distinguished family, and followed the art rather as an amateur than a professor; but with a zeal that enabled him to reach a reputable rank among the painters of his country. After receiving some instruction from an obscure artist, named Alexander Petit, he travelled to Italy, where he passed twelve years, studying the best productions of the art, and acquired a correctness of design and an elevation of taste, which distinguishes his works. On his return to Holland, he executed several fresco paintings, particularly ceilings, in which he excelled from his perfect knowledge of foreshortening. Some of his works of that description are in the town-house at the Hague. Two of his most admired easel pictures were in the possession of M. van Heteren, representing Time dis-

covering Truth, and Wisdom triumphing over Vice and Intemperance. He was one of the founders of the Academy at the Hague, of which he was appointed the Director. He died in 1697, aged 67.

DOUGHTY, WILLIAM. An English artist, who flourished about the year 1760. He was a native of York, and practised portrait painting with some success in a provincial situation. We have by him a few etchings and mezzotintos of portraits, among which are the following :

Thomas Beckwith, the Antiquary of York.

Thomas Gray, the Poet.

Admiral Keppel.

Mr. Mason, the Poet.

Miss Palmer, the niece of Sir Joshua Reynolds, the present Marchioness of Thomond.

Doctor Samuel Johnson.

DOUVEN, FRANCIS. This painter was born at Ruremonde, in the Duchy of Cleves, in 1656. His father dying when he was young, he was placed under the care of a painter of Liege, named Gabriel Lambertin, who had studied in Italy, and had formed a collection of studies and drawings, which were of great utility to the progress of his pupil. On leaving that master he was taken into favour by a Spanish nobleman in the service of the King of Spain, then resident at Ruremonde, who possessed a valuable collection of the Italian school. He was permitted to copy and study them, and they were a mine of instruction to the young artist. His first essays were in historical subjects; and he would probably have distinguished himself in that branch, but the flattering invitation he received from the elector, induced him to visit Dusseldorf, where he painted the portrait of that prince, and the principal personages of his court. These were so generally admired, that he was appointed principal painter to the Elector. This success seems to have bent his future pursuits chiefly to portrait painting; and his talents were employed at almost every court in Germany, where he received many honourable marks of favour and distinction. He was also patronised at the court of Tuscany, where the Grand Duke placed his portrait in the Florentine Gallery. He occasionally painted easel pictures of historical subjects, which were correctly drawn and well composed. In the French Museum are two pictures by Douven, representing Susanna and the Elders, and the Holy Family. He died in 1727, aged 71.

DOUW, GERARD. This extraordinary artist was born at Leyden in 1613. He was the son of a glazier, who, perceiving his inclination for drawing, placed him with a glass painter, named Kowenhoorn, by whom he was instructed in the rudiments of the art. At the age of fifteen he became a scholar of Rembrandt, and three years passed under that admirable painter, enabled him to dispense with further instruction. In that excellent school for colour and effect, he became a perfect master of harmony, and of the chiar-oscuro. The bold and vigorous style of Rembrandt, in his best time, had less attraction for Douw, than the more finished and more feeble productions of the early part of his life. He conceived a project of combining the rich and glowing colouring of Rembrandt, with the polish and suavity of extreme finishing; and he adopted a mode of uniting the powerful tones and the magical light and shadow of his instructor, with a minuteness and precision which so nearly approaches to nature, as to become perfect

illusion. Although his pictures are wrought up beyond those of any other artist, there is still discernible in his works a spirited and characteristic touch, that evinces the hand of the great master, and a breadth of light and shadow which is only to be found in the most intelligent productions of the art. The fame acquired by Gerard Douw is a convincing proof that excellence is not confined to any particular style or manner; and perhaps his talents would have remained unnoticed and unknown, if he had attempted to distinguish himself by a bolder pencil, and a more executive facility. So truly it may be said, that there are no positive rules by which an artist is bound, in order to assure himself celebrity. Every intermediate style, from the daring and impetuous handling of Tintoretto, to the patient finishing of Douw, may conduct the painter to distinction, provided he adapts his manner to the character of the subject he proposes for his model; and that he may obtain the applause and admiration of the judicious, whether it is in the perfect representation of the human figure in its most beautiful form, or in the just and delicate delineation of a rose or a butterfly. The first pictures he painted were small portraits; and although they were extremely admired for their resemblance, and the beauty of their finish, the length of time he employed on them disgusted his models. This will not appear surprising, when we find that he was occupied five days in finishing the hand of a lady who sat to him. He therefore abandoned portrait painting for fancy subjects. In these he has surpassed every painter of his country, although the number of Dutch artists who have excelled in that particular style, is so considerable. Every object in his pictures is terminated with the most minute scrupulosity, without diminishing the general effect, of which he preserved the unity by a masterly management of light and shadow. His colouring is admirable, and loses nothing of its purity by the apparent labour of his finishing. His pictures are generally confined to a few figures, and sometimes to a single one; and when he attempted a more considerable composition, he was less successful in his effect. The works of this master have ever been zealously sought after by the curious collector; and no pictures of similar subjects have ever been purchased at such considerable prices. They were always particularly admired in France; and the Revolution does not appear to have altered their taste, as they have been the objects of their plunder wherever they were to be met with. The French Museum contains no fewer than seventeen pictures by Gerard Douw, among which is the celebrated picture of the Dropsical Woman, formerly in the possession of the King of Sardinia at Turin. He died in 1674, aged 61.

DOYEN, LE. A French engraver of little reputation; who lived at Paris about the year 1666, and executed some plates for the booksellers in a poor formal style, among which are some prints of ornaments, and the plates for a book entitled, *Figures des differents Habits des Chanoines reguliers en ce siecle*, published at Paris in 1666.

DRAGHI, GIOVANNI BATISTA. This painter was born at Genoa in 1657. He was a scholar of Domenico Piola, whose promptness and facility he imitated and acquired. He resided at Parma and Placenza, where there are several of his works. They discover something of the design of the Bolognese school, with the taste of Parmegiano. Although he painted with great dispatch, he cannot be accused of negligence. To a brilliancy and gaiety of effect, he unites a judgment in the turn and relief of his figures that is masterly, particularly in his oil pictures. At the Franciscans at Placenza, is a picture by him of the Martyrdom of St. James. The dome of S. Agnese, in the same

city, is by this master; and in the church of S. Lorenzo, a picture of the Titular Saint. At Genoa there are some of his easel pictures in private collections. He died in 1712, aged 55.

DRAPENTIERE, JOHN. This engraver, from his name, was probably a native of France. He was in England about the year 1691, and was employed by the publishers in some plates of portraits and frontispieces, which are executed with the graver in a neat but tasteless style. The following portraits are by him :

William and Mary, when Prince and Princess of Orange.
 John Graham, Viscount Dundee.
 Thomas White, Bishop of Peterborough.
 Benjamin Calamy, Prebendary of St. Pauls.
 Henry Cuttes, of the Middle Temple; scarce.
 Sir James Dyer, Chief Justice of the Common Pleas.
 Peter Perkins, Mathematician.
 Daniel Burgess. 1691; Dissenting Minister.
 Benjamin Keach, Anabaptist Minister.
 Elias Keach.
 John Todd, A. M.

He also engraved a satirical print of a Lady shaving a Gentleman; inscribed *Le Beau service*.

DREVET, PETER, THE ELDER. An eminent French engraver, born at Lyons in 1664. He was first a pupil of Germain Audran, but afterwards finished his studies at Paris. His works are chiefly confined to portraits, and are executed entirely with the graver, of which he possessed a masterly command. His stroke is firm, although his plates are very highly finished, and his drawing is correct. We have by him the following prints:

PORTRAITS.

Charles II.
 James Francis Edward Stuart, called the Old Pretender.
 Clementina Sobieski, his Consort.
 James Fitzjames, Duke of Berwick.
 Oliver Cromwell.
 Louis XIV. a full length; *after H. Rigaud*.
 Louis XV. seated on his Throne; *after the same*.
 Philip V. King of Spain; *after the same*.
 Louis, Dauphin of France; *after the same*.
 Frederick Augustus, King of Poland; *after F. de Troy*.
 Francis Louis, Prince of Conde; *after H. Rigaud*.
 Louis Alexander, Count of Thouluse, with the Glove.
 The same Portrait, without the Glove.
 René-Francis de Beauveau, Archbishop of Narbonne; *after Rigaud*.
 Andrew Hercules, Cardinal de Fleury; *after the same*.
 Mary de Neufchatel, Duchess de Nemours; *after the same*.
 Louis Anthony, Duke de Noailles; *after the same*.
 Louis Hector, Duke and Marechal de Villars; *after the same*.
 Ernest Augustus, Duke of Brunswick Lunebourg.
 Andrew Felibien; *after le Brun*.

Nicholas Boileau Despreaux; *after de Piles*.
 Hyacinth Rigaud; *from a picture by himself*.
 Mary de Serre, Mother of Rigaud; *after a picture by the same*.
 John Forest, Painter; *after N. de Largillieres*.

SUBJECTS OF DEVOTION.

The Entry of Christ into Jerusalem; *after A. Dieu*.
 The Crucifixion; in two sheets.

Peter Drevet, the elder, died at Paris in 1739, aged 75.

DREVET, PETER, THE YOUNGER. This celebrated engraver was the son of the preceding artist, and was born at Paris in 1697. He had the advantage of his father's instruction, and at the age of thirteen produced a plate which was the surprise and admiration of the time. The works of this excellent artist are executed with the graver; and although he may have been surpassed in boldness and freedom, he has hardly been equalled in the precious finish and clearness of his stroke. His celebrated portrait of Bossuet may be considered as one of the finest specimens of that style of engraving. That of S. Bernard is scarcely less admirable. The following are his principal works:

PORTRAITS.

Louis XV. when young, conducted by Minerva to the Temple of Glory; *after Ant. Coypel*.
 Louis, Duke of Orleans; *after Charles Coypel*.
 Francis de la Mothe Fenelon, Archbishop of Cambray; *after Vivien*.
 Francis Paul de Villeroy, Archbishop of Lyons; *after Santerre*.
 Claude le Blanc, Minister of War.
 William, Cardinal Dubois, Archbishop of Cambray; *after Rigaud*.
 J. B. Bossuet, Bishop of Meaux; full length; *after the same*; extremely fine.
 Samuel Bernard; the first impressions are before the words *Conseiller d'Etat*; very fine.
 Isaac James de Vertamont, Bishop of Conferans; *after de Troy*.
 Rene Pucelle, Abbé and Counsellor of the Parliament; *after Rigaud*.
 Nicholas Peter Camus, first President of the Parliament of Rouen; *after Jouvenet*.
 Robert Cotte, first intendent of Buildings, &c.; *after Rigaud*.
 Mademoiselle le Couvreur, in the Character of Cornelia; *after Charles Coypel*; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after H. Rigaud*.
 The Holy Family; *after Ant. Dieu*.
 The Entry of Christ into Jerusalem; *after the same*.
 Adam and Eve after their Transgression; *after A. Coypel*.
 The same subject; smaller; very highly finished.
 Abraham going to sacrifice his Son Isaac; *after the same*.
 Abraham's Servant meeting Rebecca; *after the same*.
 The Annunciation; *after Coypel*.
 The same subject; smaller.
 The Crucifixion; *after the same*.
 The Presentation in the Temple; *after Louis de Boullongne*. This is esteemed his best historical print.
 Christ in the Garden of Olives, with Angels; *after J. Restout*.
 The Resurrection; *after J. André*.

Peter Drevet the younger, died at Paris in 1739, aged 42.

DREVET, CLAUDE. This artist was the cousin germain of Peter Drevet, the younger, born at Lyons in 1710. He was instructed by his relation, and engraved some plates of portraits in a high finished style, which possess considerable merit. The following are by him :

PORTRAITS.

Henry Oswald, Cardinal d'Auvergne; *after Rigaud.*

Charles Gaspar William de Vintimille, Archbishop of Paris; *after the same.*

Philip Louis, Count de Sinzendorf; *after the same.*

Peter Calvairac, Abbot of Pontignan; *after A. le Prieur.*

Madame le Bret, in the character of Ceres; *after Rigaud.*

He died at Paris in 1768, aged 58.

DRILLENBURG, WILLIAM. A Dutch landscape painter, born at Utrecht in 1625. He was for some time a scholar of Abraham Bloemaert, but left the style of that painter to imitate the charming landscapes of John Both. Although he never approached the excellence of that master, his pictures are said, by Houbraken, who was his scholar, to possess great merit.

DROESHOUT, MARTIN. This engraver, probably a Dutchman, resided in England about the year 1623. He was chiefly employed by the booksellers, and engraved some portraits, which, if they cannot be admired for the beauty of their execution, are valued for their scarcity. We have by him the following portraits :

James Hamilton, Marquis of Hamilton.

Thomas Coventry, Lord Coventry.

John Donne, Dean of St. Pauls.

Helkiah Crooke, M. D.

William Shakespeare, prefixed to his works in 1623.

John Fox, the Martyrologist.

John Howson, Bishop of Durham.

Lord Mountjoy Blount, afterwards Earl of Newport.

He also engraved some plates for Haywood's *Hierarchy of Angels*, and the *Death of Dido* for Stapylton's *Virgil*.

DROESHOUT, JOHN. An engraver, who, from the date at which he flourished, was, perhaps, a relation of the preceding artist. We have by him a few portraits, frontispieces, and other works for the booksellers. Among which are :

The Portrait of Richard Elton; prefixed to his *Military Art*.

The Portrait of Joan. Danesy; engraved for his *Paralipomena*; in 1639.

DROOGSLOOT. This painter was born at Dort in 1650, and is supposed to have been a scholar of Henry Mommers. He painted village wakes and rural assemblies, which are distinguished by a disgusting vulgarity of character, which is not compensated by the agreeable tone of his colouring, or the spirit of his pencil. His works are little known, except in his own country.

DROST, N. A Dutch painter, born at Amsterdam about the year 1625. He was brought up in the school of Rembrandt, and afterwards had the advantage of visiting Italy,

where he improved his style of design, by studying the works of the great masters of the Roman school. Houbraken speaks highly of a picture by Drost representing St. John preaching in the Wilderness.

DRUYVESTEYN, ARNOLD JANSSE. A Dutch amateur painter, born at Haerlem in 1564. Karel van Mander speaks in very favourable terms of his talent as a painter of landscapes, with figures, although he practised the art for his amusement, being of an opulent and distinguished family. He died in 1617, aged 53.

DUBOIS, EDWARD. This painter was born at Antwerp in 1622, and was a scholar of an obscure artist, named Groenwegen. He afterwards went to Italy, and was for some time in the employment of Charles Emanuel, Duke of Savoy. In the reign of King William he came to England, and painted landscapes and portraits, with little success. He died in London in 1699, aged 77.

DUBOIS, SIMON. He was the younger brother of the preceding artist. After studying some time in Holland, under P. Wowermans, he came to England, where he painted a few pictures of battles and landscapes with cattle; but portrait painting being the only branch which was encouraged at that time, he was under the necessity of adopting it, though by no means suited to his genius or inclination. He painted the portrait of Lord Chancellor Somers, by whose recommendation he was employed by several of the nobility. S. Dubois died in 1708.

DUBOSCH. See BOSCH.

DUC, or DUCQ, JOHN LE. A Dutch artist, born at the Hague in 1636. He learned the principles of the art under Paul Potter, and for some time imitated the style of that admired painter of animals. He afterwards changed his style, and painted corps de gardes, assemblies of officers, and card-players. His pictures of this description are more frequently met with than his cattle pieces, which are very scarce. He had acquired the reputation of an able painter, when he abandoned the art, and followed a military life. Le Duc etched a few plates from his own designs, among which is a set of eight prints of dogs, very neatly and spiritedly executed.

DUCHANGE, GASPARD. An eminent French engraver, born at Paris in 1662, and received into the academy there in 1707. Duchange may be ranked among the ablest artists of his country, particularly for the mellowness and harmony with which he has combined his etching with a tasteful management of the graver. His plates, after Coreggio, are peculiarly expressive of the admirable style of that painter. He lived to a very advanced age, and the number of his works is considerable. The following are his most esteemed prints:

PORTRAITS.

Francis Girardon; *after Rigaud*; for his reception into the academy in 1707.

Charles de la Fosse; *after the same*; for the same occasion.

Antoine Coypel, with his son; *after a picture by himself*.

SUBJECTS AFTER VARIOUS MASTERS.

Jupiter and Io; *after Coreggio.*
 Jupiter and Danaë; *after the same.*
 Jupiter and Leda; *after the same.*

The good impressions of these fine prints are before the name of *Sornique*, who re-touched the plates, and added draperies.

The Entombing of Christ; *after Paolo Veronese*; fine.
 Mary Magdalen washing the Feet of Christ; *after Jouvenet.*
 Christ driving the Buyers and Sellers from the Temple; *after the same.*
 The Sacrifice of Jephtha; *after Ant. Coypel.*
 Tobit recovering his Sight; *after the same*; fine.
 Solon explaining his Laws to the Athenians; *after N. Coypel.*
 Trajan administering Justice to the People; *after the same.*
 Diana disarming Cupid; *after Désormeaux.*
 Venus sleeping, with three Loves; and a Satyr; *after A. Coypel.*
 The Death of Dido; *after the same.*
 The Bath of Diana; *after the same.*
 Five of the plates of the Luxembourg Gallery; *after Rubens.*

DUDLEY, THOMAS. An English engraver, who flourished about the year 1678. He was a pupil of Hollar, and though greatly inferior to that celebrated artist, his prints are not without considerable merit. We have by him, among others, the following:

PORTRAITS.

Richard Russell, Bishop of Portalegro.
 James Sharpe, Bishop of St. Andrews.
 Titus Oates.

He also engraved a set of twenty-seven plates for the Life of Æsop, published by *Barlow*.

DUFLOS, CLAUDE. A French engraver, born at Paris in 1678. It is not said by whom he was instructed, but his style resembles that of Francis Poilly. We have by this ingenious artist a great number of plates, executed principally with the graver, although he occasionally called in the assistance of the point. His prints are very neatly finished, and his drawing tolerably correct. The number of his plates is very considerable, of which the following are the most deserving of notice:

PORTRAITS.

Philip, Duke of Orleans; *after R. Tourniere.*
 John Francis Paul de Gondy, Cardinal de Retz.
 Denis Francis de Chavigny, Bishop of Troyes.
 Nicholas Lyon, Procureur du Roi; *after Herluyson.*
 John James Gaudart, Conseiller du Roi; *after Largilliere.*
 Mark René de Voyer; *after Hyacinth Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

The Entombing of Christ; *after P. Perugino*; for the Crozat collection.
 The same subject; *after Raffaele*.
 St. Michael discomfiting the Evil Spirit; *after the same*; for the Crozat collection.
 Christ with the Disciples at Emaus; *after P. Veronese*; for the same collection.
 The Adulteress before Christ; *after N. Colombel*.
 Christ at Table with the Disciples; *after Titian*.
 Bust of the Virgin; *after Guido*.
 The Annunciation; *after Albano*.
 Christ appearing to Magdalen; *after the same*.
 St. Cecilia; *after P. Mignard*.
 The Presentation in the Temple; *after le Sueur*.
 The Descent from the Cross; *after the same*.
 The Murder of the Innocents; *after Le Brun*.
 Christ on the Mount of Olives; *after the same*.
 The Crucifixion; *after the same*.
 The same subject; after the print by *Edelinck*; *after the same*.
 The dead Christ, with the Virgin and St. John; *after the same*.
 The Descent of the Holy Ghost; *after the same*.
 The Assumption of the Virgin; *after the same*.
 Mary Magdalen, penitent; *after the same*.
 The Annunciation; *after Ant. Coypel*.
 Magdalen at the Foot of the Cross; *after the same*.
 A Concert; *after Domenichino*.
 The Triumph of Galatea; *after the same*.
 Cupid stung by a Bee; *after the same*.
 The same subject; smaller and circular.
 Bacchus and Ariadne; *after the same*.
 The Triumph of Bacchus; *after C. Natoire*.
 The Triumph of Amphitrite; *after the same*.

This laborious artist died at Paris in 1747, aged 69.

DUGHET. See POUSSIN.

DULLAERT, HEYMAN. According to Houbraken, this artist was born at Rotterdam in 1636. He was the son of a dealer in pictures, and having shewn an early inclination for the art, he was placed in the school of Rembrandt. Under that able instructor his progress was such, that in a few years some of his small pictures were painted so much in the style of his master, as to be mistaken for the works of Rembrandt. He generally painted cabinet pictures, of historical subjects and portraits, which were deservedly admired for harmony of colour, a vigorous touch, and a masterly effect of light and shadow. He died at Rotterdam in 1684, aged 48.

DUNKARTON, ROBERT. An English mezzotinto engraver, born about the year 1744. He scraped several plates of portraits and historical subjects, of which the following are the principal:

PORTRAITS.

George, Lord Littleton; *after Mr. West.*
 Jonas Hanway; *after E. Edwards.*
 Doctor Arne; *after W. Humphrey.*
 Miss Horneck; *after Sir Jos. Reynolds.*
 John Elliot; *after N. Dance.*
 Miss Bamfylde; *after W. Peters.*
 James Brindley, engineer; *after Parsons.*
 Miss Catley, in the character of Euphrosyne; *after Lawranson.*

SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; *after A. de Gelder.*
 Christ and the Disciples at Emaus; *after Guercino.*
 Four subjects from the Life of Joseph; *after the same.*

DUNSTALL, JOHN. This artist lived in London about the year 1660. He engraved a few portraits and other plates, which are etched and finished with the graver in imitation of the style of W. Hollar. In 1662, he published a book of birds, beasts, flowers, fruit, &c., from his own designs. Among others, we have the following portraits by him:

Mary, Queen of James II.
 King William and Queen Mary.
 Samuel Clarke, prefixed to his "Puritan Divines."
 Jacobus Usserius.

DUPUIS, CHARLES. A French engraver, born at Paris in 1685. He was a pupil of Gaspar Duchange, and engraved several plates of portraits and historical subjects. They are etched with taste, and finished with the graver in a free masterly style. His drawing is correct, and his heads are full of expression and character. The following are his plates most worthy of notice:

PORTRAITS.

Louis XV.; *after Ranc.*
 Henry of Lorraine, Duke de Guise; *after Dumoustier.*
 Nicholas Couston, sculptor; *after le Gros.*
 Nicholas de Largilliere, painter; *after Gueulain.*

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *after C. Maratti.*
 The Marriage of the Virgin; *after C. Vanloo; very fine.*
 Alexander Severus giving Corn to the Romans; *after Noel Coypel.*
 Ptolemy giving Liberty to the Jews; *after the same.*
 Two of the Elements, Earth and Air; *after Louis de Boullongne.*
 Cupid triumphing over Pan; *after Ant. Coypel.*
 Diana reposing, with her Nymphs; *after the same.*
 Rinaldo and Armida; *after the same.*
 The Passage of the Rhine; *after le Brun.*

Charles Dupuis was a member of the French Academy, and died in 1742, aged 57.

DUPUIS, NICHOLAS GABRIEL. He was the younger brother of the preceding artist, born at Paris in 1696, and was also instructed in the art of engraving by Gaspar Duchange. Although not equal to his brother, he possessed great merit, and was admitted a member of the Academy in 1754. He engraved several portraits and historical subjects, in the style of his brother. We have by him the following prints:

PORTRAITS.

The Equestrian Statue of Louis XV. erected at Bourdeaux; *after Le Moine.*

The same, from that erected at Rennes; *after the same.*

C. F. Paul de Normand de Tournhem, Director General of the Arts; *after L. Toqué.*

Philip Wowermans, painter; *after C. de Visscher.*

SUBJECTS AFTER VARIOUS MASTERS.

The Guardian Angel; *after Domenico Feti*; for the Crozat collection.

The Adoration of the Magi; *after P. Veronese*; for the same.

The Virgin and Infant, with Saints; *after A. Caracci.*

St. Sebastian; *after L. Caracci.*

St. Nicholas and St. Francis; *after Pierre.*

Amusement of a Pastoral Life; *after Giorgione*; for the Crozat collection.

The Death of Lucretia; *after Guido.*

Aeneas saving his Father Anchises; *after C. Vanloo.*

A Nymph and Satyrs; *after L. Cheron.*

He died at Paris in 1770, aged 74.

DURER, ALBERT. This distinguished artist, if he may not be considered as the founder of the German school, is at least entitled to the credit of having been the first that attempted to reform the taste of his country from the rude and barbarous style that immediately preceded him. Albert Durer was born at Nuremberg in 1471. He was the son of a goldsmith, who instructed him in the first elements of design, and purposed bringing him up to his own profession; but the decided inclination of his son for the study of the arts and sciences, induced him to permit him to pursue the object of his wishes, and when he had reached the age of fourteen, it was his intention to place him under the tuition of Martin Schoen at Colmar, the most eminent artist of his time in Germany; but the death of that master prevented it, and he became a disciple of Michael Wolgemut, under whom he applied to painting and engraving for some years. He cultivated at the same time, with great assiduity, the study of perspective, the mathematics, and architecture; in all of which he excelled. In his works as a painter he discovers a fertile invention, a design more precise than graceful, an excellent colour, and a polished finishing. We could desire in them a more select choice of forms, a more elevated expression in his characters, less formality in his outline, and more amenity in the blending of his tints. It has been observed of this celebrated artist, that he would have equalled the greatest masters of Italy if he had visited Rome, and had the advantage of studying the beauties of antiquity, by which his design might have possessed as much of beauty and elegance as it does of anatomical precision. Costume, which had been entirely neglected by the artists of his country, was also little regarded by Albert, whose figures are universally habited in the mode of Germany. The paintings by this master are in the most distinguished situations,

particularly in the Imperial collection, and at Munich. Of these the most celebrated are, the Adoration of the Magi; the Crowning of the Virgin; Adam and Eve, as large as life; the Crucifixion, a grand composition, one of his most esteemed works, and many others. As an engraver, Albert Durer is deserving of particular notice. Born in the infancy of the art, he carried engraving to a perfection which has since been hardly surpassed. If we merely consider his command of the graver, as well as the remarkable neatness and clearness of his stroke; he will appear an artist of extraordinary merit, not only for the time in which he lived, but at any period of the art that has succeeded him. It appears natural that, even with the possession of extensive powers, an artist, without the advantage of models worthy of imitation, can merely find, in his own resources, the means of improving his art to a certain degree; and that it can only be brought to perfection by the progressive concurrence of the exertions of succeeding ability. Albert Durer may be cited as an exception to this general rule. If we do not discover in his plates the boldness and freedom which is desirable in large historical works, we find in them every thing that can be wished for in subjects more minute, and more finished. Although the art of engraving has since had the advantage and experience of three centuries, it would perhaps be difficult to select a more perfect specimen of executive excellence than his print of S. Jerome, engraved in 1514. He etched a few plates, but they are not equal to his engravings. We have by him several wooden cuts, which are executed in a free spirited style, resembling his masterly pen-drawings. Although he was well acquainted with the anatomy of the human figure, and occasionally designed it correctly, his contours are neither graceful nor pleasing; and are never entirely divested of the stiff formal taste that prevailed at his time, both in his figures and drapery. The prints by Albert Durer are numerous, and many of them are extremely scarce and very valuable. They frequently bear the date of the year in which they were engraved, and are generally marked with one of the following ciphers, . As his plates executed with the graver, are the most esteemed. We shall first give an account of the most important of them:

PORTRAITS ON COPPER.

- Albert Durer, represented at two different dates, 1509, and 1517, on each side of a piece of architecture, with a Latin inscription.
- Albert, Elector of Mentz. 1523.
- Frederick, Elector of Saxony. 1524.
- Bilibald Pirkheimer. 1524.
- Philip Melanchton. 1525.
- Erasmus, from his Statue at Rotterdam, 1526; scarce.

SUBJECTS ON COPPER.

- Adam and Eve, with the Serpent, 1504; fine. There is a fine copy of this print by *John Wierix* when he was sixteen years of age.
- Adam and Eve after their Fall.
- The Nativity, with St. Joseph filling a Vessel with Water, 1504, called *The little Nativity*.
- The Holy Family, where St. Joseph is resting on a Stone. 1506.
- The Holy Family, with a Monkey in the foreground, called *The Virgin with the Monkey*.
- The Virgin seated at the Foot of a Tree, with the Infant holding a Pear, called *The Virgin with the Pear*.

The Virgin seated on a Stone, in a landscape, with Buildings, and the Infant holding an Apple, called *The Virgin with the Apple*.

The Passion of Christ; in sixteen plates, including the frontispiece, 1507—1512; difficult to be met with, complete.

The Twelve Apostles.

The Crucifixion, with the Holy Women and St. John at the Foot of the Cross; small circular; very scarce.

Christ praying in the Garden, 1515, said to be engraved on Iron; very scarce.

Angels with the Instruments of the Passion. 1516.

The Great Ecce Homo, 1512, with a Latin inscription; very scarce.

The Prodigal Son; the best impressions are before the date 1513.

St. Hubert kneeling before a Stag, with the Cross on its Forehead; one of his finest works.

There is a good copy of this plate reversed, by *John Wierix*, with the cipher of *Albert*.

St. Jerome in the Desert, kneeling before a Crucifix, and holding a stone in his Hand.

St. Jerome seated in a Room, writing, 1514; very fine. There is also a copy of this fine print by *John Wierix*, when he was only twelve years old.

A Woman with Wings, standing on a Globe holding a Cup in her Hand, improperly called *Pandora's Box*; it is sometimes named *The Great Fortune*.

A naked Woman on a Globe, holding a Stick with a Thistle at the end of it, called *The Little Fortune*.

Melancholy, represented by a Woman resting her Head on her Hand, and holding a Compass; very fine.

Three Women, or Witches, with a Globe over their Heads, with the letters O. G. H. and an appearance of Hell in the background; copied after *Israel van Mecheln*; dated 1497; very scarce.

An armed Man on Horseback, pursued by Death, called *Death's Horse*. The best impressions are before the date 1513. There is a good copy of this plate; dated 1564.

A Coat of Arms, with a Skull, a Satyr, and a young Woman standing near it, 1503; called *The Death's Head*.

A Coat of Arms, with a Lion and a Cock.

A Horse, with an armed Man with a Halberd following. 1505.

A Man mounted on a Unicorn carrying off a Female, called sometimes *The Rape of Proserpine*; very scarce.

ETCHINGS BY ALBERT DURER.

Christ seated, leaning his Head upon his Hand, and a Figure in the front pointing towards him.

One of the Fathers of the Church in a Cell, with two Books. 1515.

The Virgin holding the Infant asleep, with a young Female kneeling. 1519.

Moses receiving the Tables of the Law. 1524.

The Cannon, with Figures at the Entrance of a Village, 1518, said to be etched on iron; very scarce.

WOODEN CUTS BY ALBERT DURER.

PORTRAITS.

Albert Durer, at the age of 56; inscribed *Albrecht Durer Conterfeyt, &c.*

Albert Dureri Effigies, edita ex linea tabula, &c.

Bust of the Emperor Maximilian I. 1519.

Ulrichus Varnbuler, 1522; scarce.

WOODEN CUTS OF VARIOUS SUBJECTS.

The Life and Passion of Jesus Christ; in thirty-six cuts. These prints were copied on copper-plates by Marc Antonio, in a bold manner, in imitation of the wooden cuts.

The Life of the Virgin ; in twenty cuts, seventeen of which were also copied by Marc Antonio with the mark of Albert Durer, except the last plate, on which he put his own.

St. Anne, with the infant Jesus on her Knee, and the Virgin kneeling with two Saints ; in chiar-oscuro ; very scarce.

The Holy Family, in a landscape, with two Angels crowning the Virgin, and three Rabbits. In the lower part of the print, St. Christopher carrying the infant Jesus ; scarce.

The Emperor Maximilian, with the Virgin and several Saints worshipping the Saviour.

The Siege of Vienna ; in two sheets, 1527 ; scarce.

The Triumphal Car of Maximilian I. ; in eight sheets.

The Rhinoceros, with a German inscription ; scarce.

Six Cuts of ornaments for tapestry and embroidery.

Albert Durer died at Nuremberg in 1528, aged 58.

DURET, PETER. A French engraver, living at Paris when Basan published his *Dictionnaire des Graveurs* in 1767. He engraved several plates of landscapes, &c. principally after the Dutch masters ; among others we have by him :

A View in Holland ; *after Ruysdael*.

Two Moonlight subjects ; *after Vanderneer*.

The Country Blacksmith ; *after Ph. Wowermans*.

An Italian Sea-port ; *after Vernet*.

DURNO, JAMES. An English painter, born about the year 1752. He first studied under Andrea Casali, and afterwards was instructed by Mr. West. The early productions of this artist gave promise of great ability, which did not however answer public expectation. He went to Italy in 1774, where he died in 1795. Mr. Durno painted two pictures for the Shakespeare Gallery.

DUSART, CORNELIUS. A Dutch painter and engraver, born at Haerlem in 1665. He had the advantage of being instructed by Adrian van Ostade, whose style he followed with considerable success. His works, like those of Ostade, represent Dutch Peasants regaling and merry-making. Although not equal to his master in the richness of his tones, and the harmony of his effect, his colouring is clear and agreeable ; his compositions are ingenious, and his touch very spirited. There is a great inequality in the works of Dusart ; his best pictures are deemed worthy of being placed in the choicest collections. We have by this artist some very spirited etchings, and a few plates in mezzotinto, which are full of humorous character. The following are his best prints :

PLATES IN MEZZOTINTO.

An old Man playing on the Violin, with a Dutch Peasant regaling.

A Girl confessing to a Monk.

A Dutch Boor reading a Paper, and holding a Bottle.

The Monkeys regaling.

An Indian dancing with a Girl.

A Girl dancing with a Tea-pot in her Hand.

Twelve plates, of the Months of the Year.

ETCHINGS.

The Interior of an Alehouse, with Boors regaling.

The Great Fair. 1685.

The Little Fair. 1685.

The Amorous Cocker.

The Village Surgeon. 1695.

The Village Physician. 1695.

The Inside of a Dutch Alehouse, with Peasants drinking, and a Man playing on the Violin; with an inscription beginning, *Rusticus ex animo, non pullus Hypocrita gaudet.*

A Village Festival; *C. Dusart, pinx.*

He died at Haerlem in 1704, aged 49.

DUVAL, PHILIP. A French painter, who flourished about the year 1672. He was a scholar of Charles le Brun, and afterwards studied at Venice. He came to England in the reign of Charles II. and painted some historical subjects, one of which for the Duchess of Richmond, represented Venus receiving from Vulcan the Arms of Æneas. Of this performance, the noble author of the anecdotes observes, that the head-dress of the goddess, her bracelets, and the Cupids, had more the air of Versailles than Latium. It was dated in 1672. He died in London in 1709.

DUVAL, NICHOLAS. A Dutch painter, born at the Hague in 1644. After receiving some instruction from Nicholas Weilling, he visited Rome, and became a scholar of Pietro da Cortona, whose style he followed with some reputation. On his return to Holland, he was employed by King William at Loo, and was made Director of the Academy at the Hague; of which he painted the ceiling of the principal saloon, which is spoken of as a work of considerable merit. He attended the king to England, but it is not said how long he remained here. He died in 1732, aged 88.

DUVENEDE, MARK VAN. This painter was born at Bruges in 1674. He went to Rome when he was very young, and became a scholar of Carlo Maratti, in whose Academy he studied four years. There are several of his pictures in the churches and convents of his native city, of which the most esteemed is the Martyrdom of St. Lawrence in the chapel of St. Christopher. He died in 1729, aged 55.

DUVET, or DANET, JOHN. An old French engraver, born at Langres in 1510. He is sometimes called the master of the Unicorn, from his having sometimes engraved that animal in his allegorical subjects. He flourished at Paris in the reign of Henry II. of France. He generally marked his plates I · D. or with one of these ciphers , or . The following plates are by him :

The God Mars; *I. D.* 1530.

The Marriage of Adam and Eve; *Johannes Duvet, fec.*

Moses with the Patriarchs.

A set of twenty-four plates, of the subjects of the Apocalypse.

DYCK. See VANDYCK.

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EARLOM, RICHARD. Although it is unusual in works of this nature to introduce the living artists of our country, yet, as this distinguished engraver has, for some years, discontinued the exercise of his talent, and as his prints are so interesting, so generally admired, and occupy an important place in the port-folios of the collectors, it is hoped that the following list of some of his principal plates will not be unacceptable to the public, nor offensive to their venerable author.

ETCHINGS.

The Portrait of Rembrandt; *se ipse pinx.*
 Banditti and Travellers; *after S. Rosa.*
 Jacob wrestling with the Angel; *after the same.*
 David and Goliath; *after the same.*
 Venus and Adonis; *after N. Poussin.*
 The Death of Abel; *after A. Sacchi.*
 Æneas saving Anchises from the Ruins of Troy; *after Tintoretto.*
 The Holy Family; *after Guercino.*
 Cupid bound; *after Guido.*

PORTRAITS IN MEZZOTINTO.

William Henry, Duke of Gloucester; *after Hamilton.*
 Thomas Newton, Bishop of Bristol; *after West.*
 Sir Edward Astley, bart. *after the same.*
 George Augustus Elliot, Lord Heathfield; *after Reynolds.*
 James Stuart, Duke of Richmond; *after Vandyck.*
 Admiral Kempenfelt; *after T. Kettle.*
 The Duke of Aremberg on horseback; *after Vandyck.*
 Rubens' Wife; *Rubens, pinx.*
 A Portrait of Rembrandt; *after a picture by himself.*
 Rembrandt's Wife; *Rembrandt, pinx.*
 James Mac Ardell, engraver.

SUBJECTS AFTER VARIOUS MASTERS

The Repose, called la Zingara; *after Coreggio.*
 The Virgin and Infant; *after Guercino.*
 The Virgin and Infant, with St. John; *after Carlo Dolci.*
 Salvator Mundi; *after the same.*
 The Virgin and Infant; *after Cantarini.*
 The infant Jesus sleeping; *after Domenichino.*
 Simeon receiving the infant Jesus; *after Guido.*
 Christ curing the Blind; *after An. Caracci.*
 Galatea; *after Luc. Giordano.*
 The Judgment of Paris; *after the same.*
 The Misers; *after Quintin Messis.*

The Holy Family; *after Rubens.*
 Mary Magdalen washing the Feet of Christ; *after the same.*
 Nymphs and Satyrs; *after the same.*
 Meleagar and Atalanta; *after the same.*
 The Death of Hippolitus; *after the same.*
 Rubens' Son and his Nurse, with Fruit on a Table; *after the same.*
 Elijah restoring to life the Widow's Son; *after Rembrandt.*
 The Presentation in the Temple; *after the same.*
 Susanna and the Elders; *after the same.*
 A Boar attacked by a Lion; *after Snyders.*
 The Fruit-Market; *after Snyders and Langen Jan.*
 The Fish-Market; *after the same.*
 The Green-Market; *after the same.*
 Two, a Fruit piece and a Flower piece; *after John van Huysum; extremely fine.*
 David and Bathsheba; *after A. Vanderwerf; very fine.*
 The Enchantress; *after D. Teniers.*
 The Singing Master; *after G. Schalken.*
 The Interview between Augustus and Cleopatra; *after R. Mengs.*
 The Royal Family of England; *after Zoffany.*
 The Royal Academy; *after the same.*
 Angelica and Medora; *after West.*
 Cupid stung by a Bee; *after the same.*
 Meleagar and Atalanta; *after Richard Wilson.*
 Apollo and the Nymphs; *after the same.*
 A Blacksmith's Shop; *after Jos. Wright.*
 An Iron Forge; *after the same.*

We are indebted to Mr. Earlom for a very interesting work, published by Boydell, entitled, *Liber Veritatis*, comprising two hundred plates, executed in the style of the original drawings, by *Claude Lorraine*, which are in the possession of the Duke of Devonshire.

ECKMAN, or ECKMAN, EDWARD. A Flemish engraver on wood, born at Mecklin about the year 1610. He has engraved some wooden cuts, which are admired for the neatness of their execution, and the correct drawing of his small figures. He appears to have taken the prints of Callot for his model, and has copied some of them in wooden cuts with surprising delicacy and spirit, particularly his plate of the Fire-works on the River Arno. He also engraved after Businck and Abraham Bosse. According to the Abbé de Marolles, the work of Eckman consists of upwards of an hundred prints.

EDELINCK, GERARD. This admirable engraver was born at Antwerp in 1627, and received his instruction from Cornelius Galle, under whom he acquired sufficient ability to be invited to Paris by M. Colbert in 1665, where he was taken into the service of Louis XIV. who settled a pension on him, and he was accommodated with apartments at the Gobelins. He was received into the Academy, and was soon after knighted by the King. This extraordinary artist worked entirely with the graver; and his execution is at the same time both bold and finished. His style is more precious than that of Bolswert and Pontius, without being less picturesque; and he possessed a profound acquaintance with what is called colour, in engraving. His plates, though exquisitely

finished, discover nothing of labour or littleness. The size and the number of his prints evince the most surprising facility. On the slightest glance of his Magdalen, after le Brun, we perceive neatness, effect, and expression; on a closer examination, we are surprised at the boldness of his stroke, and that freedom of touch which gives the appearance of life and reality. The pictures of le Brun, under the graver of Edelinck and Gerard Audran, appear to have been the works of an accomplished colourist, and assume perfections, in which they were really deficient. In the plates of Edelinck there is nothing of negligence or mediocrity, every object is perfectly finished, and his heads are distinguished by the most lively expression. The uncommon merit of this excellent artist will justify an ample detail of his principal works.

PORTRAITS.

The Equestrian Statue of Louis XIV. the Frontispiece for the illustrious Men of France.

Louis XIV. half-length; *after J. de la Haye.*

Louis, Duke of Burgundy; *after F. de Troy.*

Esprit Flechier, Bishop of Nismes; *after Rigaud.*

Charles Perault, of the French Academy.

Paul Pelisson; of the same.

J. de la Fontaine; of the same.

J. Racine; of the same.

Blaise Pascal.

Peter van Bouc.

Nathaniel Dilgerus. 1683.

Titian, with a long Beard.

Abraham Teniers; *after a picture by himself.*

Albert Durer, with a short Beard; *Edelinck, scul.*

John Cousin, with Moustaches; *the same.*

Giles Sadeler, engraver.

Abraham Bloemaert.

James Blanchard; *after a picture by himself.*

Francis Torteбат, painter to the king; *after de Piles.*

Israel Sylvestre, engraver; *after le Brun.*

Peter Simon, engraver; *after P. Ernou.*

Francis Chaveau, engraver; *after C. le Fevre.*

Martin vanden Bogaert, sculptor; *after Rigaud.*

Hyacinth Rigaud, painter; *after a picture by himself.*

Julius Hardouin Mausart, architect; *after Rigaud.*

Charles le Brun; *after N. de Largelliere.*

Philip de Champagne; *after a picture by himself; very fine.*

Charles d'Hozier, Genealogist of France; *after Rigaud.*

Frederick Leonard, Printer to the king; *after the same.*

John Charles Parent, the same; *after Torteбат.*

Madame Helyot, with a Crucifix; *after Galliot.*

Francis M. le Tellier, Marquis de Louvois, bust, with Mars and Minerva as supporters; *after le Brun.*

Andrew Hameau, Doctor of Sorbonne; *after Vivien.*

Nicholas de Bampignon, Doctor of Sorbonne; *after the same.*

John Rouillé, Count of Meslay, counsellor of state; *after Nantueil.*

Charles Mouton, Musician to Louis XIV.; *after de Troy.*

SUBJECTS AFTER VARIOUS MASTERS.

- The Holy Family, with St. John, St. Elizabeth, and two Angels; after the picture by *Raffaello*, which was in the collection of the King of France; very fine. The first impressions are before the arms of Colbert, the second are with the arms, and in the third the arms have been effaced, but the frame in which they were inserted remains.
- The Virgin Mary sewing, with the Infant sleeping in a Cradle, surrounded by Angels, called *La Couseuse*; after *Guido*; fine.
- The Holy Family, where St. Joseph is presenting Flowers to the infant Jesus; inscribed *Dilectus meus, &c.*; after *C. Maratti*.
- The Holy Family, called the *Benedicite*; after *le Brun*.
- A Female Saint, holding a Lily, and kneeling before the Virgin and Infant seated on a Throne, to whom she presents a Book; after *P. da Cortona*.
- Mary Magdalen penitent, trampling on the Vanities of the World. It is the portrait of Madame de la Valiere; after the picture by *le Brun*, at the Carmelites at Paris. The first impressions are without the inscription, and are very scarce; the next best are without the border.
- St. Louis prostrating himself before a Crucifix; after *le Brun*.
- St. Charles Borromeus kneeling; after the same.
- The Crucifixion, surrounded with Angels; on two sheets; after the same.
- Moses, half-length, holding the Tables of the Law; after *P. de Champagne*; engraved conjointly with Nantueil.
- Christ and the Woman of Samaria; after the same.
- The Virgin Mary at the foot of the Cross; after the same.
- St. Jerome; after the same.
- St. Ambrose; half-length; after *J. B. Champagne*.
- St. Basil and St. Gregory; the same; after the same.
- A Combat of Cavalry, four Horsemen fighting for a Standard, with three dead Figures on the ground; after the celebrated Cartoon by *Leonardo da Vinci*. The name of the painter is incorrectly written *L. de la Finse, pinxit*; very fine.
- Louis XIV. on Horseback; in two sheets. The impressions before the name of Edelinck are scarce.
- The same subject, with a Group, instead of the Scroll and the Standard.
- Louis XIV. on Horseback, preceded by the exterminating Angel, and his Enemies overthrown at his feet; in three sheets; very fine.
- Louis XIV. in a Triumphal Car, drawn by the Four Evangelists, called the Extirpation of Calvinism; in two sheets; fine and scarce.
- Louis XIV. giving peace to Europe; in two sheets.
- Alexander, accompanied by Hephestion, entering the Tent of Darius; on two sheets; after *le Brun*. The first impressions have the name of Goyton at the bottom. This print completes the set of the Battles of Alexander; engraved by *Gerard Audran*; after *le Brun*.
- Alexander entering the Tent of Darius; after *Mignard*; engraved by *Edelinck* and *P. Drevet*.
- This eminent artist died at Paris in 1707, aged 80.

EDELINCK, JOHN. He was the brother of the preceding artist, born at Antwerp about the year 1630. He joined his brother at Paris, where he engraved several plates in imitation of the style of Gerard. Although very unequal to the works of his brother, his prints are not without considerable merit. He engraved several of the statues in the garden at Versailles. We have also by him:

The Portrait of Isbrandus de Diemberbroeck, famous anatomist; *after Romyn de Hoghe*.

The Deluge; *after Alessandro Veronese*; very fine. This plate so nearly resembles the fine style of Gerard Edelinck, that it is supposed that he was greatly assisted in the execution of it by his brother.

EDELINCK, NICHOLAS. This artist was the son of Gerard Edelinck, born at Paris about 1680. Although he had the advantage of his father's instruction, and of travelling to Italy, he never rose above mediocrity. He engraved some portraits, and a few plates for the Crozat collection. We have, among others, the following prints:

PORTRAITS.

Gerard Edelinck, engraver to the King; *after Torteбат*.

The Cardinal Julius de Medici; *after Raffaele*.

The Count Balthasar Castiglione; *after the same*.

Philip, Duke of Orleans, Regent of France, on horseback; *after J. Ranc*.

Adrian Baillet.

John Dryden, English poet; *after Kneller*.

The Virgin and Infant; *after Coreggio*.

Vertumnus and Pomona; *after J. Ranc*.

EDEMA, GERARD. This painter was born in Friesland about the year 1652. He was a scholar of Aldert van Everdingen, and, like his master, painted landscapes with rocks and waterfalls, chiefly from views in Norway. At the age of eighteen he came to England, where he met with encouragement, and made voyages to Norway and Newfoundland, to collect subjects for his pictures among those wild scenes of nature, for which he appears to have had a romantic predilection. The figures in his landscapes are generally painted by John Wyck. Although the pictures by Edema are painted with spirit, and are interesting in their scenery, they possess little of the chaste and simple colouring, and the picturesque touch, which distinguish the landscapes of Everdingen. He died at Richmond in 1700, aged about 48.

EECKHOUT, GERBRANT VANDEN. He was born at Amsterdam in 1621, and was educated in the school of Rembrandt. By the instruction of that eminent painter he acquired an excellent style of colouring, and a competent acquaintance with the principles of light and shadow. On leaving his master he gained great reputation as a portrait painter; and it is, perhaps, in that character that he has the strongest claim to our approbation. His best productions are those he painted on leaving the academy of Rembrandt, some of which bear a near resemblance to those of his instructor; but he afterwards sunk into manner and tameness. In his historical works we find the defects of his master in design and characteristic propriety rather increased than diminished; and this impoverishment is not supported by the magic of Rembrandt's colouring, nor his admirable conduct of the chiar-oscuro. His design is not of a superior choice to that of his master; and his pencilling, compared with the gigantic touch of Rembrandt, is tame and spiritless. His notions of costume are more absurd, if that be possible, than those of Rembrandt; and the only character in his pictures deserving of admiration, is a harmony of colour which seems to be inseparable from the school in which he was brought up. Although at a fearful distance from the works of Rembrandt, his pictures are admitted into the collections of the curious. One of his best productions is our

Saviour among the Doctors, in the Electoral collection at Dusseldorp. There are a few etchings by Gerbrant vanden Eeckhout, among which are :

A Bust of a young Man, in an Oriental dress; marked G. V. D. 1646.
The Portrait of Cornelius Tromp.

He died in 1674, aged 53.

EECKHOUT, ANTHONY VANDEN. A Flemish painter of flowers and fruit, born at Bruges in 1656. He accompanied his relation, L. Deyster, to Italy, where he remained several years. He afterwards went to Lisbon, where he met with great encouragement, and married a lady of fortune; after which he painted little, but for his amusement. He was killed by an assassin when taking the air in his carriage.

EGMONT, JUSTUS VAN. This painter was born at Leyden in 1602, and was sent to Antwerp to be educated in the school of Rubens. He assisted that master in several of his works, particularly those which he painted for the churches at Mechlin. On leaving the academy of Rubens he went to Paris, where he was appointed painter to Louis XIII. and XIV. and executed several considerable works in conjunction with Simon Vouet. Van Egmont was one of the twelve elders at the establishment of the French Academy of painting and sculpture, in 1648. He died at Antwerp in 1674, aged 72.

EIMMAERT, GEORGE CHRISTOPHER. A German engraver, born at Ratisbon, and flourished about the year 1680. We have by him some small etchings of ruins, buildings, and vases, ornamented with figures, which are executed with neatness, and have considerable merit. He also engraved some plates for *Sandrart's Academia*.

EISEN, FRANCIS. This engraver was born at Brussels, but resided chiefly at Paris, where he flourished about 1750. He etched a plate from the picture by Rubens, of Christ giving the Keys to St. Peter, which was in the church of St. Gudule at Brussels.

EISEN, CHARLES. The son of the preceding artist. He etched some few plates of the Virgin, a St. Jerome, St. Ely preaching, &c. He designed many of the small portraits and vignettes for *La Vie des Peintres, par J. B. Descamps*, published at Paris 1751 to 1763.

ELBRUCHT, JOHN VAN. This painter was born at Elburg, near Campen, in 1500. It is not known by whom he was instructed; but he established himself at Antwerp, where he was received into the Academy in 1535. In the cathedral of that city is a picture by this master, representing the Miraculous Draught of Fishes. He not only painted history, but excelled in landscapes and sea-storms.

ELDER, WILLIAM. This artist was a Scotchman, but resided in London about the year 1680. He was one of the engravers who were employed by the booksellers; and we have a few plates of portraits by him executed with the graver, among which are the following :

His own Portrait, with a Fur Cap.

The same, with a Wig.

William Sancroft, Archbishop of Canterbury.

John Pearson, Bishop of Chester.

Ben Jonson, prefixed to his Works in 1692.

Sir Theodore de Mayerne; physician.

Admiral Russell.

Sir Henry Pollexfen; Chief Justice of the Common Pleas.

John Ray, naturalist.

Richard Morton, M. D.

George Parker, astrologer.

Charles Snell, writing-master.

ELIAS, MATTHEW. This painter was born near Cassel, in French Flanders, in 1658. His parents were extremely poor, and he was employed when a boy in attending cattle, in which humble situation he was noticed by a painter of Dunkirk named Corbeen, tracing objects on the ground. The artist, struck with the singularity of the circumstance and the evident disposition of the boy, prevailed on his mother to intrust him to his care. After instructing him for some time he sent him to Paris for improvement, where he met with employment and resided several years. On the death of Corbeen, he settled at Dunkirk, and painted some altar-pieces for the churches in that town and the neighbourhood. He died in 1741, aged 83.

ELLIGER, or ELGER, OTTOMAR, THE ELDER. He was born at Gottenburg in 1633, the son of a physician, who finding in him a strong inclination for the art, sent him to Antwerp, at that time the residence of so many able artists, where he became a scholar of Daniel Segers. He painted flowers and fruit in the highly finished style of his master, and arrived at sufficient ability to be invited to the court of Berlin, where he was appointed painter to William Frederick, Elector of Brandenburg. The pictures of this artist are almost entirely confined to Germany, where they are held in considerable estimation.

ELLIGER, or ELGER, OTTOMAR, THE YOUNGER. He was the son of the preceding artist, born at Hamburgh in 1666. After being instructed in the first elements of the art by his father, he was sent to Amsterdam, where he became a scholar of Michael van Muscher, a painter of small portraits and conversations, under whom he studied a short time, but being ambitious of distinguishing himself in a higher walk of art, and the works of Gerard Lairese being then in high reputation, he entered the school of that eminent master, whose instruction enabled him in a few years to dispense with further assistance. Elliger painted historical subjects in the style of Lairese, which were judiciously composed and correctly designed. Like his instructor he was particularly attentive to the propriety of costume, both in the character and habiliments of his figures, and in the style of his architecture, which he introduced into his pictures with great judgment and effect. His principal works are at Amsterdam. He was employed by the Elector of Mentz, for whom he painted the Death of Alexander; and the Marriage of Peleus and Thetis. He died in 1732, aged 66.

ELLIOT, WILLIAM. An English engraver, born at Hampton Court in 1727. He engraved several landscapes which were admired for the taste and freedom of his point. His best prints are from the landscapes of the brothers Smith, of Chichester. This ingenious artist died in the prime of life in 1766, aged 39. We have by him the following plates:

- A Landscape with Cattle; *after Rosa de Tivoli.*
- A View near Maestricht, with Cattle; *after A. Cuyp.*
- A Landscape with the Flight into Egypt; *after Poelemburg.*
- A large Landscape; *after G. Smith.*
- A set of four Landscapes; *after the Smiths.*
- A set of six of Horses; *after T. Smith.*
- Two Landscapes, Spring and Summer; *after van Goyen.*
- The Portrait of Helen Forman, second wife of Rubens.

ELMER, STEPHEN. An English painter of dead game and objects of still-life. He represented those subjects with great fidelity, and with a very spirited pencil. This artist principally resided at Farnham in Surry, where he died about 1795.

ELSHEIMER, or ELZHEIMER, ADAM. This eminent painter was born at Francfort in 1574. He was the son of a tailor, who placed him under the care of Philip Offenbach, who, though a reputable artist, was soon surpassed by his disciple. Finding no further means of improvement in his own country, Elsheimer went to Rome, where he studied the works of the great masters, and in a short time his pictures were held in general estimation. He was called by the Italians, *il Tedesco*. The pictures of Elsheimer generally represent small landscapes decorated with subjects of history, which are distinguished by the beauty of their finishing, and their faithful representation of nature. He possessed so extraordinary a memory that it was sufficient for him to have seen a view once to draw it with the most surprising precision. It was thus that he made a design of the Villa Madama from memory, in which nothing was omitted, the trees and buildings were drawn with the most scrupulous exactness, and the particular shadows of the different objects were represented according to the precise hour he meant to describe. The merit of the works of Elsheimer consists in an excellent taste of design, an admirable disposition of his objects, a neat and spirited touch, a precious finish, and a lively and harmonious colouring. The scenery in his landscapes is of a happy choice, and the effect in his moonlight pieces and torchlights is managed with great intelligence. The extreme patience and labour with which he finished his pictures was such, that the prices he received for them never sufficiently repaid him for the time he employed on them. If the unfortunate painter had been paid for them a fourth part of what they have produced since, he might have lived in affluence instead of the state of indigence and distress in which he passed the greater part of his life. His only benefactor was Count Goudt, who purchased some of his choicest pictures, and has engraved seven of them in a highly-finished manner, well adapted to the style of the pictures. His finest work was the Flight into Egypt, which is now in the French Museum. Adam Elsheimer is said to have etched several plates of similar subjects to his pictures, but perhaps the only one that is really authenticated is the young Tobit leading his Father. He died in 1620, aged 46.

ELSTRACKE, REGINALD, or RENOLD. An English engraver, who flourished about the year 1620. He worked chiefly for the booksellers, and his plates, which are executed with the graver, are almost entirely confined to portraits. These are more sought after for their scarcity and their connection with English history, than for their merit as engravings. When he did not sign his plates with his name; he marked them with the initials R. E. The following are by him :

PORTRAITS.

James I.
 Queen Elizabeth.
 Mary Queen of Scots, with Attributes; one of his best prints.
 The same, with Lord Darnley.
 Thomas Howard, Earl of Suffolk.
 Robert, Earl of Essex.
 Gervase Babington, Bishop of Worcester.
 Sir Julius Cæsar, Keeper of the Rolls.
 Sir Thomas More.
 Sir Philip Sidney.
 Thomas Sutton, founder of the Charter House.
 Edmund, Lord Sheffield.
 John, Lord Harrington.
 William Knollis, Viscount Wallingford.

He also published a volume of portraits, entitled *BAZIAIΩLOGIA*; or, *the true and lively Effigies of all our English Kings, from the Conquest to the present Time*, 1618. Of which, the title and the portrait of William the Conqueror were engraved by himself.

EMELRAET. This painter was born at Antwerp in 1612. He went to Italy when young, and passed several years at Rome. On his return to Antwerp, he distinguished himself by painting large landscapes in a superior style, and was engaged by the ablest historical painters to introduce his landscapes as the background of their pictures. In the church of the barefooted Carmelites at Antwerp, are some capital landscapes by Emelraet, painted in a grand style, and of a fine effect.

EMERY. See HEMERY.

EMPEREUR. See LEMPEREUR.

EMPOLI, JACOPO CHIMENTI DA. A Florentine painter, born in 1554. He was a disciple of Tommaso Manzuoli da S. Friano, whose style is discernible in all his works. His pictures possess an elegance of design, and a graceful impasto of colouring, which distinguish the productions of his master. The Abate Moreni speaks in favourable terms of his fresco works in the Certosa, and in the monastery of Boldrone at Florence, but a fall from the scaffolding obliged him afterwards to confine himself to oil-painting. One of his best pictures is his *S. Ivo*, in the Florentine Gallery, which from its pleasing and graceful effect, is more generally admired than works of higher pretensions. He died in 1640, aged 86.

ENDLICH, PHILIP. A Dutch engraver, born at Amsterdam about the year 1700. He was a pupil of Bernard Picart, and was chiefly occupied in portraits, which are neatly executed with the graver. Among others, we have by him the following:

PORTRAITS.

Henry, Count of Moens.
 John Taylor, a celebrated English oculist. 1735.
 John Philip d'Almeria, Governor of the Isle of St. Martin.

John Gosewyn E. Alstein, ecclesiastic of Amsterdam. 1738.

John Noordbeck; the same.

Peter Hollebeck; the same.

Leonard Beels; the same.

ENFANT. See LENFANT.

ENGELBRECHT, CHRISTIAN and MARTIN. Two printsellers and engravers, who resided at Augsbourg, and flourished about the year 1721. Christian Engelbrecht conjointly with J. A. Peefel, engraved some ornamental works for goldsmiths, after *A. Morrison*; and some views for the History of Architecture, published in 1721, by J. Hernhard. Martin Engelbrecht executed some plates after *Rugendas* and other masters; and some prints for Ovid's Metamorphoses.

ENGELBRECHTSEN, CORNELIUS. This old painter was born at Leyden in 1468. The pictures of John Van Eyck, the alledged inventor of oil-painting, being at that time the objects of curiosity and admiration, Engelbrechtsen applied himself to study the works of that master, and is said by Vanmader to have been the first artist of his country that painted in oil. The paintings by this master which escaped the troubles of that country, were preserved with great care in the church of Our Lady, at Leyden; representing the Crucifixion; the Descent from the Cross; Abraham sacrificing Isaac; with some small pictures of the Life of the Virgin: these were well composed, and of a less Gothic style of design than was usual at the early period at which he lived. His most capital production was an altar-piece, painted for the Epitaph of the family of Lockhorst, in the church of St. Peter's at Leyden, representing the Adoration of the Lamb, a composition of a great number of figures. He died in 1533, aged 65.

ENGELRAEMS, CORNELIUS. A Flemish painter, born at Mechlin in 1527. He excelled in painting historical subjects in distemper. His best work is in the cathedral church of St. Rombouts at Mechlin, representing the Seven Works of Mercy: a grand composition. There are several of his pictures in Germany, where he passed some years. At Hamburgh, in the church of St. Catherine, is a large altar-piece by Engelraems, of the Conversion of St. Paul. He died in 1583, aged 56.

ENGLISH, JOSIAS. An English amateur engraver, who, according to Lord Orford, resided at Mortlake, where he died in 1718. We have by this gentleman, an etching of Christ with the Two Disciples at Emaus, after *Titian*. In 1654, he etched a set of small upright plates of the Gods and Demigods. His best performance is a neat and spirited etching of a half-length of a Man regaling, holding a Flask in one Hand, and a Goblet of Wine in the other; a Lobster and other eatables on the Table before him: inscribed *Fr. Cleyn, pinx. Anno 1656. Josias English, fecit, with six verses beneath:*

Troth 'tis a merry fellow, &c.

EPICIE See LEPICIE

EPISCOPUS. See BISCHOP.

EREDI, BENEDETTO. A modern Italian engraver, born at Florence in 1750. He engraved, in conjunction with J. B. Cecchi, nine plates of the Monument of Dante, with his portrait. We have also by him the following plates :

PORTRAITS.

Luca Cambiaso, Genoese painter; *after a picture by himself.*

Federigo Zuccaro; *after the same.*

Angelo Bronzino; Florentine painter.

Annibale Caracci.

SUBJECTS.

The Transfiguration; *after Raffaele.*

The Adulteress before Christ; *after Angelo Bronzino.*

The Death of Lucretia; *after Luca Giordano.*

EREMITA, DI MONTE SENARIO. See STEFANESCHI.

ERMELS, JOHN FRANCIS. A German painter and engraver, born near Cologne in 1641. He resided at Nuremberg, and painted for the church of S. Sebald in that city, a picture of the Resurrection; he was more successful however as a painter of landscapes, in which he imitated the style of John Both. We have by him a few etchings of landscapes, executed with spirit and taste. He died at Nuremberg in 1693, aged 52.

ERRAR, J. We have by this artist some etchings of landscapes, after *Waterloo*. They are marked with the initials of his name.

ERTINGER, FRANCIS. A German engraver, born at Wyl in Suabia, about the year 1640. He resided chiefly at Paris, where he engraved several plates, which are not without merit. His best prints are the following :

PORTRAITS.

J. F. de Beughem, Bishop of Antwerp.

N. Machiavel.

Gabriel du Pinau.

VARIOUS SUBJECTS.

The History of Achilles, in eight Plates; *after Rubens*: the same subjects have been since engraved by Baron.

Twelve Prints from the Metamorphoses of Ovid; *after the miniatures of Joseph Werner.*

Ten Plates of the History of the Counts of Thoulouse; *after Raymond le Fage.*

The Marriage at Cana in Galilee; *after the same.*

Several Views of Towns; *after Vandermeulen*: some of which are in the manner of Callot.

A set of Frieses of Bacchanalian subjects; *after R. le Fage.*

ES, JAMES VAN. This artist was born at Antwerp in 1570. He excelled in painting flowers, birds, and fish, which he represented with great truth and nature. His shell-fish in particular were touched with infinite spirit. His colour is excellent; and his pictures are finished with great care and transparency.

ESCALANTE, JUAN ANTONIO. A Spanish painter, born at Cordova in 1630. He was a scholar of Francisco Rici, and is said by Palomino to have been a very reputable painter of history. Several of his works in the churches at Madrid are highly commended by that author. In the church of S. Miguel is an esteemed picture by Escalante of S. Catalina; and in the church del Espiritu Santo, is an altar-piece of the dead Christ, with other figures, painted in the style of Titian. He died in 1670, aged 40.

ESPAGNOLETTO. See RIBERA.

ESPINOSA, JACINTO JERONIMO DE. According to Palomino Velasco, this painter was born in the vicinity of Valencia in 1600. He was a scholar of Francisco Ribalta, under whom he acquired a boldness of design and a vigour of colouring, that resemble the style of Guercino. His best pictures are in the churches at Valencia, particularly in San Estevan, the chapel of San Luis Belthran, and in the convent of the Predicadores. The principal altar-piece in the church of the Carmelites is by this master, representing the Transfiguration. He also painted many easel pictures for private collections. He died at Valencia in 1680, aged 80.

ETLINGER, GEORGE. A German engraver on wood, who resided at Bamberg. There is by him a wooden cut representing Bishop Blaize, inclosed in a border, ornamented with symbols of the Gospel. It is executed with great spirit, and signed *George Etlinger, z. Bamberg, f.*

EVELYN, JOHN. This English gentleman claims a place among the amateur artists of his country, as the engraver of five small plates of his journey from Rome to Naples, which, according to Lord Orford, were etched about the year 1649. In the General Dictionary he is stated to have etched some other plates, among which are a view of his own seat at Wooton, and another of Putney. Mr. Strutt attributes to Mr. Evelyn an etching of the portrait of William Dobson, the painter, an oval plate, inscribed, *Vere effigies Guilielmi Dobson, Armiger, et Pictor Regiæ Majestatis Angliæ, in aqua forti per J. E.* He observes that the letters J. E. are frequently cut off, on which account the plate has been by some supposed to be by Dobson himself. Mr. Evelyn was the author of one of the earliest English publications on the subject of engraving, entitled *Sculptura*.

EVERDINGEN, CÆSAR VAN. This painter was born at Alkmaer in 1606, and was a scholar of John van Bronkhorst. He painted history and portraits; and was also an eminent architect. One of his most esteemed works was in the principal church at Alkmaer, representing the Triumph of David. He gained great reputation by a picture he painted of the Portraits of the Company of Archers, for their hall of assembly. His design was tolerably correct, and his colouring natural and vigorous.

EVERDINGEN, ALBERT VAN. This eminent painter was the younger brother of Cæsar van Everdingen, born at Alkmaer in 1621. He studied successively under Roland Savery and Peter Molyn, both of whom he greatly surpassed. He excelled in painting rocky landscapes, represented in a very interesting manner. The talents of Everdingen were not, however, confined to subjects of that description; he painted sea-pieces and

storms with surprising effect; and represented the agitation of the waves "contending with the skies," with an awful and terrific fidelity. In a voyage he made to the Baltic, he was shipwrecked on the coast of Norway, where he was under the necessity of remaining some time, until the vessel was repaired. He employed this interval in designing the trackless and romantic wilds of that uncultivated country. These studies furnished him with admirable subjects for his pictures, in which the grand forms of his rocks, and the picturesque effect of his waterfalls, are designed with a taste, and painted with a spirit, that entitled him to the appellation of the *Salvator Rosa* of the north. His colouring is simple and pure, his touch broad and facile, and it is evident that every object in his pictures was immediately designed from nature. The small figures with which he embellished his landscapes are correctly drawn, and very neatly touched. The admirers of etchings are indebted to this excellent artist for a number of plates executed in a free and masterly style, which are highly esteemed. His prints of landscapes amount to about a hundred, of which eight of the largest and most finished are very fine. He also engraved a set of fifty-six small prints for a book, published in Germany, called *The Cheats of the Fox*. He sometimes signed his plates with his name, at other times with the initials A. V. E. He died in 1675, aged 54.

EXIMENO, JOACHIN. A Spanish artist, born at Valencia in 1674. He painted fruit, flowers, birds, fish, and objects of still life, which he represented with great fidelity. He died in 1754, aged 80.

EXSHAU, S. A Dutch engraver, who flourished about the year 1760. His prints are chiefly imitations of the works of Rembrandt, which are not without merit. Among other plates we have the following by him:

A Bust of an old Man, with a round hat; *Rembrandt, inv. C. Exshau, fec. 1758.*

A Head of an old Man, with a Beard; same inscription and date.

Joseph and Potiphar's Wife; *Rembrandt, pinx. Exshau, fec. aqua forte*; scarce.

St. Peter's Bark in the Storm; same inscription; scarce.

A Girl carrying a Basket of Cherries, with two Boys, each having a Gun; *after Rubens.*

EYCK, HUBERT, and JOHN VAN. These brothers were born at the small town of Maeseyk, on the Maes; Hubert, the elder, in 1366, and John in 1370. They were the sons of an obscure painter, of whom we have no particular account, by whom they were instructed in the rude and gothic principles to which the art was at that early period confined. The city of Bruges was at the time of these artists the most flourishing and commercial in Europe; and they established themselves there, where they may be said to have been the founders of the Flemish school. The mode of painting previous to the time of John van Eyck (who is frequently styled John of Bruges), was with gums, or a preparation called egg-water, to which they applied a kind of varnish, which required a certain degree of heat to dry. It is reported by Karel van Mander, that John van Eyck having finished a picture with great care, and which had occupied him a long time, placed it to dry in the heat of the sun, when the board on which it was painted split. His mortification at seeing the fruit of so much labour thus destroyed, urged him to attempt to discover, by his knowledge of chemistry, some process which would not in future expose him to so distressing an accident. In this research he is said to have discovered the use of linseed or nut oil, which he found the most siccative; and it was for some time

generally believed that it was to this circumstance that the art was indebted for the discovery of oil-painting, in the year 1410. The authenticity of this discovery, however, has not only been disputed, but it has been proved by several of the writers on art, that oil-painting was practised long before the pretended discovery by van Eyck in 1410. A monk, named Teofilo, sometimes called Ruggiero, who lived in the eleventh century, wrote a book entitled, *De omni scientia artis pingendi*, in which he gives instructions for the preparation and use of oil in painting. Lib. i. c. 18. *Accipe semen lini et exsicca illud in sartagine super ignem sine aqua, &c.* He afterwards continues, *Cum hoc oleo tere minium sive cenobrium super lapidem sine aqua, et cum pincello linies super ostia vel tabulas quas rubricare volueris, &c.* And in c. 22, he adds, *Accipe colores quos imponere volueris terens eos diligenter oleo lini sine aqua, et fac mixturas vultuum ac vestimentorum sicut superius aqua feceras, et bestias, sive aves, aut folia variabis suis coloribus prout libuerit.*

Bernardo de Dominici, in his lives of the Neapolitan painters, mentions several pictures painted in oil by the artists of his country, previous to the period of the pretended discovery by van Eyck, some of them as early as the beginning of the fourteenth century. He describes a picture by Pippo, or Filippo Tesauro, painted in oil, which was formerly in the church of S. Lorenzo, at Naples, representing the Virgin and Infant, with St. James and St. Sebastian, signed with the name of the painter, and dated 1309. It was still preserved in the time of that author, who wrote in 1742, in the collection of Sig. Girolamo F. Calzolojo. The same author mentions two pictures painted in oil by Maestro Simone, a disciple of Tesauro, in the church of S. Chiara, representing S. Lucia and S. Dorotea. This painter died in 1346. He further describes some pictures painted in oil by Gennaro di Cola, in the church of S. Maria della Pietà. That painter died in 1370.

In a treatise on the subject of the invention of oil-painting, published in 1781, by Mr. Raspe, the celebrated antiquary, it is very satisfactorily proved that oil-painting was practised long before the time of John van Eyck. It appears therefore certain, that the use of oil in painting was known at an earlier period; but it was probably in a very imperfect manner, and by a very tedious process; and that John van Eyck is still entitled to the credit of having brought the practice to perfection.

The brothers van Eyck generally worked in conjunction, until the death of Hubert, and their pictures were held in the highest estimation at the time in which they lived. Their most considerable work was an altar-piece, with folding doors, painted for Philip the Good, Duke of Burgundy, and placed in the cathedral at Ghendt. The principal picture of this curious production represents the Elders worshipping the Lamb, a subject taken from the Apocalypse. On one of the folding doors is represented Adam and Eve, and on the other St. Cecilia. Although the composition contains upwards of three hundred figures, it is finished with surprising care and exactness; and though the colouring is somewhat crude, there is great truth and character in the expression of the heads. This curious and interesting production is now in the Gallery of the Louvre. In the sacristy of the cathedral at Bruges is preserved, with great veneration, a picture painted by John van Eyck, after the death of his brother, dated in 1436, representing the Virgin and Infant, with St. George, St. Donatius, and other saints. John van Eyck died in 1441, aged 71.

EYCK, GASPAR VAN. This artist was born at Antwerp in 1625. He excelled in painting marines and sea-fights, particularly between the Christians and Turks, in which M.

Descamps observes that the fire and smoke of the cannon were admirably represented, and his small figures well drawn, and very neatly touched.

EYCK, NICHOLAS VAN. He is supposed to have been the brother of the foregoing artist; and, according to the above-mentioned author, painted skirmishes and attacks of cavalry with great spirit. His pictures were highly esteemed at Antwerp, where he chiefly resided.

EYCKENS, PETER*. A Flemish painter, born at Antwerp in 1650. It is not said by whom he was instructed; but he was an eminent painter of history, and his works hold a respectable rank among the estimable artists of his country. He was chosen director of the Academy at Antwerp in 1689. The compositions of Eyckens are ingenious, the conduct of his subjects is judicious, and his design is tasteful and correct. The foldings of his draperies are broad and simple, and the backgrounds of his pictures are embellished with architecture and landscapes, of pleasing scenery. His principal works at Antwerp are the Last Supper, in the church of St. Andrew; St. Catherine disputing with the Pagans, in the cathedral; and St. John preaching in the Wilderness, in the church of the convent called Bogaerde. At Mechlin, in the church of the Jesuits, were two of his most admired works, representing St. Francis Xavier baptising a Pagan King, and the same saint resuscitating a dead person.

F

FABER, JOHN, THE ELDER. This artist was a native of Holland, but came to England about 1695. He drew portraits on vellum with a pen, but was more employed here in scraping mezzotinto. We have a number of portraits by him, which, though not to be admired for the excellence of their execution, are interesting to the English collector. His most considerable works were: ~~not~~ 1660-1721

The Portraits of the Founders of Colleges at Oxford and Cambridge.

The Heads of the Philosophers; *after Rubens*.

The Portrait of Doctor John Wallis, the celebrated mathematician; *after Kneller*; one of his best prints.

Humphrey Lloyd, of Denbigh, antiquary. 1717.

He died at Bristol in 1721.

1684-1736 FABER, JOHN, THE YOUNGER. This eminent engraver was the son of the preceding artist, born in Holland, but was brought to England when he was only three years of age. He greatly surpassed his father as a mezzotinto engraver, and was esteemed the ablest artist of his time in that branch, after John Smith. He engraved a great number of portraits, many of which are very fine. To him we are indebted for:

* Mr. Decamps has been led into an error respecting this artist, whom he mentions as two distinct persons. He has been misled by the inaccuracy of Campo Weyermans, an authority which has ever been regarded as vague and erroneous.

The Beauties of Hampton Court; *after Kneller.*

The Portraits of the eminent Personages of the Kit-cat Club; *after the same.*

Charles II. in his robes, seated; *after Lely.* 1750.

Caroline, Queen of George II.

The Children of Frederick, Prince of Wales; *after Dupan.*

Sir Isaac Newton; *after Vanderbank.* 1726.

Michael Rysbrack, sculptor; *after the same.*

Enoch Seeman, painter; *after the same.*

George Lambert, landscape painter; *after the same.*

With many others. He died in 1756.

FABRI, GIOVANNI. A modern Italian engraver, who resided at Bologna. He executed some plates with the graver, in a neat but formal style, among which are:

The Nativity; *after Francesco Francia.*

The Death of St. Benedict; *after Cavedone.*

FABRIANO, GENTILE DA. Mr. Pilkington has dated the birth of this painter in 1332, and his death in 1412. He, at the same time, says he was a disciple of Giovanni da Fiesole, who was born in 1387. Lanzi, without ascertaining his birth, informs us that he began to distinguish himself among the painters who were employed in the dome at Orvieto in 1417. He afterwards went to Venice, where he was employed in ornamenting the public palace, and, according to Ridolfi, was rewarded by the republic with a pension, and allowed the privilege of wearing the Patrician gown. He also painted an altar piece for the church of S. Felice, representing St. Paul and St. Anthony. He visited Rome in the pontificate of Martin V. where he was employed in St. John of Lateran, and painted a Holy Family for the church of S. Maria Maggiore. Several of his works are at Urbino and Perugia. At Florence, in the church of S. Niccolo, is a subject by him from the life of that Saint. And in the sacristy of la Trinità, the Adoration of the Magi, dated in 1423. He died at the age of 80, but it is not said in what year.

FABRICIUS, CHARLES. A Dutch painter, born at Delft in 1624. He painted portraits and perspective views, and had acquired considerable reputation, when he was killed by the blowing up of the powder magazine at Delft in 1654, at the age of 30.

FABRIZZI, ANTONIO MARIA. This painter was born at Perugia in 1594. He went to Rome when he was very young; and is said by Pascoli to have commenced his studies under Annibale Caracci, whose instruction he was deprived of by the death of that great master, when he was only fifteen years of age; and it does not appear that he sought the aid of any other instructor. The impetuosity of a too fervid imagination, left to itself, without the controul of a master, hurried him into inaccuracy and negligence. His works, however, evince ingenuity in composition, and great freedom of hand. He died in 1649, aged 55.

FACHERIS, AGOSTINO. This artist is noticed by Tassi in his Lives of the Bergamese Painters, who describes a picture by him in the church of the Santissima Trinità at

Borgo, S. Antonio, representing St. Augustine with two Angels. It is signed *Augustinus Facheris, fecit.* 1528.

FACHETTI, PIETRO. He was born at Mantua in 1535, and, according to Baglioni, visited Rome when he was very young, in the pontificate of Gregory XIII. Although his first essays in historical painting were not without merit, having painted the portraits of some of the nobility, they were so much admired, that there was scarcely a person of distinction at Rome, of either sex, whose portrait he did not paint. His pictures had not only the merit of perfect resemblance, but were designed in a grand style, and admirably coloured. He lived in great reputation at Rome, to an advanced age, and died in 1613, aged 78.

FACINI, PIETRO. This painter was born at Bologna in 1560. He did not discover any genius, or disposition for the art, until he was arrived at the age of maturity; and it is reported by Malvasia, that being in the habit of visiting the academy of the Caracci, though not for the purpose of study; one of the pupils drew a caricature of him, which excited the mirth and ridicule of his fellow students. On the drawing being shown to Facini, he took a piece of charcoal, and, without any previous instruction or practice, sketched a satirical likeness of the person who had ridiculed him, that astonished every one present, particularly Annibale, who persuaded him to study the art, and took him under his particular tuition. His improvement was so rapid, that Annibale is said to have become jealous of him, which was increased when Facini, on leaving their school, met with employment and applause from the public, and even established an academy in opposition to the Caracci, which, for a short time, was respectably frequented. The delusion did not, however, last long; and it was soon discovered that his design was neither correct nor tasteful, his figures uncouth and disproportioned, and the character of his heads without expression or beauty. His colouring was admirable, in which he resembled the freshness of Tintoretto, and occasioned Annibale to declare, on seeing his picture of the Martyrdom of S. Lorenzo, in S. Giovanni de Monti, that in his carnations he seemed to have mixed his colours with human flesh; *che macinasse fra colori le carni umane*. The principal works of Facini, at Bologna, are the picture of S. Lorenzo, before mentioned; the Crucifixion, in S. Benedetto; in S. Francesco, an altar-piece, with the Marriage of St. Catherine in the upper part, and below, the four Guardian Saints of Bologna; and in S. Paolo, the Crucifixion of S. Andrew. He died in the prime of life in 1602, aged 42.

FACTOR, FRA. NICOLAS. See FATOR.

FAENZA, MARCO. See MARCHETTI.

FAES, VANDER. See LELY.

FAGE, RAYMOND DE LA. An ingenious designer and engraver, born at Toulouse in 1648. Without the help of a master he produced some pen drawings, little more than outlines, which are the objects of the admiration of the most intelligent. His figures are elegant and graceful, and their action bold and spirited. He possessed a fertile invention, and a commanding facility of execution. During his residence at Rome, where he passed some years, he lived in habits of intimacy with Carlo Maratti. On his first visit to that

artist, he is said to have found him at his easel; when Maratti, with Italian courtesy, offered him his pencils and pallet, which he declined, observing that he was not a painter. I am happy, said Maratti, that you are not; for if you could paint as well as you draw, I should have abandoned the art. He etched himself some of his designs; and several others have been engraved by Audran, Vermeulen, Simonneau, Ertinger, &c. The following are by him:

The Brazen Serpent; *R. la Fage, fec.*

The Fall of the Angels.

Jupiter and Semele.

Juno and Æolus.

A Bacchanalian; a large plate.

A Dance of Children.

Several friezes, &c.

He died in 1690, aged 42.

FAISTENBERGER, ANTHONY. This painter was born at Inspruck, in the Tyrol, in 1678. He had no abler instructor than an obscure artist, named Bouritsch, who lived at Saltzbourg or Passau. He, however, had an opportunity of studying some of the works of Gaspar Poussin, by which he formed to himself so grand a style of painting landscape, that on seeing his pictures, it would be supposed that he had visited Rome. His landscapes are of very interesting scenery, embellished with architectural ruins, and refreshed with waterfalls. The forms of his trees are grand and picturesque, and his leaving is light and spirited. He was invited to visit Vienna by the Emperor of Germany, by whom he was employed for several years, and where are his best performances; although he has given proofs of his ability at Wiemar, and other parts of the empire. As he was not successful in drawing the figure, he was assisted in that branch by Graaf and van Bredael. He had a brother, JOSEPH FAISTENBERGER, whom he instructed in the art, and who assisted him in some of his works. He died at Vienna in 1722, aged 44.

FAITHORNE, WILLIAM, THE ELDER. This very eminent engraver was born in London, but in what year is not known. He was a pupil of Robert Peake, a painter and print-seller, who was afterwards knighted by Charles I. He worked under Peake three or four years, until the breaking out of the civil war, when the troubles of the times extinguishing all attention to the arts, Peake took up arms for the king, and Faithorne was persuaded by his master to accompany him into the service. At the taking of Basinghouse, where Peake had the rank of lieutenant-colonel, Faithorne was made a prisoner, and was for some time confined in Aldersgate, during which interval he resumed his profession, and among other plates engraved a small head of Villars, Duke of Buckingham. With much difficulty the solicitation of his friends procured his liberation, on condition of his leaving the country. He retired to France, where he became acquainted with Robert Nanteuil, by whose judicious instruction he made great improvement. Soon after the year 1650, he was permitted to return to England, and established himself as an engraver and printseller, near Temple Bar, and carried on a considerable trade in Italian, Dutch, and English prints. Sometime after, in 1680, Faithorne quitted his shop, and retired to a more private life in Printinghouse Yard, Blackfriars, where he continued to engrave, and painted portraits in crayons, which he had learned at Paris. The life of this able and industrious artist is said to have been shortened by vexation and

uneasiness, occasioned by the indiscretion and misfortunes of his son, which brought on a lingering consumption, of which he died in 1691.

The works of this excellent engraver consist chiefly of portraits, and they are by much the best of his performances. They are executed almost entirely with the graver, in a clear free style, admirably adapted to portraits. Previous to his journey to Paris, he had adopted the Flemish and Dutch mode of engraving; but on his return from France, his style was greatly improved. In his historical prints he discovers a deficiency and incorrectness of drawing; and it is not, certainly, from them that we can form a just estimation of his great ability. Many of his portraits are of an admirable execution, clear, brilliant, and full of colour. His plates are extremely numerous, some of them exceedingly scarce, and very valuable. When he did not fix his name to them, he marked them with a cipher composed of two F's. *FF*. The following are considered as his best portraits. A more general list of his prints will be found in Lord Orford's Catalogue of Engravers.

Sir William Paston, Bart. 1659; extremely fine.

Lady Paston; *after Vandyck*; same date; very fine.

Margaret Smith, afterwards Lady Herbert; *after the same*.

Montague Bertie, Earl of Lindsey; *after the same*.

William Sanderson: æt. suæ 68, 1658; *after Zoust*; fine.

Anne Bridges, Countess of Exeter; *after Vandyck*.

Samuel Collins, M. D. æt. 67; *W. Faithorne ad vivum del. et sculp.*

John Kersey, mathematician; *after Zoust*. 1672.

John La Motte, Esq. Citizen of London.

John, Viscount Mordaunt.

Thomas, Earl of Elgin; æt. 62. 1662.

Mary, daughter of Sir Edward Alston, wife of Sir James Langham.

Henry Cary, Earl of Monmouth.

Thomas Killigrew, in a fur cap, with a Dog; *W. Sheppard, pinx.*

Thomas Stanley; *after Lely*.

Robert Bayfield; æt. 25, 1654, with a large hat.

The same Person; æt. 27; without a hat.

Francis Rous, Provost of Eton, æt. 77, 1656, with a large hat.

Sir Henry Spelman, with a ruff, and point night-cap.

Thomas Hobbes, æt. 76. *En quam modice habitat philosophia.*

Samuel Leigh, æt. suæ 15, 1661. *Incipe et perfice, domine.*

Henrietta Maria, with a Veil; in the manner of *Mellan*.

Thomas Mace; prefixed to his book of music.

Sir Orlando Bridgman, with the Purse.

Sir John Fortescue.

Robert Boyle; oval, with an Air-pump.

Elias Ashmole; bust, in a niche. He paid Faithorne seven pounds for the plate, a considerable price at that time.

William Oughtred; in the style of *Hollar*.

John Wallis, S. T. D. prefixed to his *Mechanica*.

Sir Francis Englefield, Knt. and Bart.; oval; extremely scarce.

A large emblematical Print of Oliver Cromwell, whole length, in Armour, with various devices and mottoes; very scarce.

SUBJECTS BY FAITHORNE AFTER VARIOUS MASTERS.

A Holy Family; *after Simon Vouet.*

A dead Christ; *after Vandyck.*

The Last Supper; without the painter's name.

The Scourging of Christ; *after Diepenbeck, inscribed Faithorne, sculp. Antwerp, 1657.*

The Marriage at Cana, in Galilee.

The last four prints were engraved for Taylor's Life of Christ.

W. Faithorne, the elder, died in 1691.

FAITHORNE, WILLIAM, THE YOUNGER. The son of the preceding artist, was instructed in the elementary principles of design by his father, but practised a different branch of engraving, being chiefly engaged in scraping portraits in mezzotinto. His merit in that line would have secured to him both profit and reputation; but neglecting his business, he became necessitated and distressed, and occasioned his father so much affliction, that it is said to have hastened his death. He did not outlive his thirtieth year. The following are esteemed his best portraits:

Thomas Flatman, holding a Drawing of Charles II.

Mary, Princess of Orange; *after Hanneman.*

Sir William Read, oculist to Queen Mary.

Queen Anne, when Princess of Denmark.

George, Prince of Denmark.

John Dryden.

Frederick, Duke of Schomberg; *after Dahl.*

Sir Richard Haddock; *after Clostermans*; one of his best prints.

John More, Bishop of Ely.

The Princess of Hanover.

Charles XII. of Sweden.

Mrs. Plowden, with a Garland.

FALCIERI, BIAGIO. This painter was born at St. Ambrogio, near Verona, in 1628. He studied at Venice, under Cavaliere Pietro Liberi; and his style exhibits much of the fire and fertility that characterizes the Venetian school, of which he has given an example in a large picture in the church of the Dominicans at Verona, of the Council of Trent; in the upper part he has represented St. Thomas vanquishing the Heretics. He died in 1703, aged 75.

FALCINI, DOMENICO. An Italian engraver, by whom we have some wooden cuts; *after Raffaele*, and other masters. They are executed on three separate blocks, one for the outline, another for the demi-tint, and the third for the dark shadows. He marked his prints with the cipher **JH**.

FALCK, JEREMIAH. A designer and engraver, born at Dantzic in 1629. He was instructed in engraving at Paris, under Chaveau, and became a very reputable artist. On leaving France he passed some time in Holland, where he executed several plates for the celebrated cabinet of Reynst. From Holland he visited Sweden, where he passed some time. He engraved with equal success portraits and historical subjects, both of which have great merit. The following are among his best works:

PORTRAITS.

Christina, Queen of Sweden; *after D. Beck.*
 Peter Gembichi, Bishop of Croatia; *after the same.*
 Leonard, Count de Torstensohn. 1649; *after the same.*
 Axel, Count d'Oxenstiern; *after the same*; *J. F. Stockolmiæ, fec. 1652.*
 Adolphus John, Prince Palatine; *after the same.*
 Charles Gustavus, Prince of Sweden; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Four Evangelists; half-lengths, oval, without the name of the painter.
 A Concert of Music; *after Guercino*; for the cabinet of Reynst.
 The Cyclops; *after M. A. Caravaggio*; for the same cabinet.
 A Man and Woman singing; *after J. Lys*; for the same.
 St. John preaching in the Wilderness; *after A. Bloemaert*; for the same cabinet; *J. Falck, Polonus, scul. 1661; fine.*

FALCKENBOURG, FREDERICK VAN. By this artist we have a few plates of portraits, and other subjects, etched in a slight scratchy style; marked F. V. F.

FALCO, JUAN. See CONCHILLOS.

FALDA, GIOVANNI BATISTA. An Italian designer and engraver, born at Valdugia, in the Milanese, about the year 1640. It is not said by whom he was instructed; but his style bears a great resemblance to that of Israel Sylvester. We have by him several designs and engravings of the select views of the churches, and other public places at Rome, embellished with figures, neatly drawn, and his plates are etched in a tasteful manner. In 1676, he engraved a view of the city of Rome, in twelve sheets. The following are by him:

Two Views of the Piazza Navona.
 Two Views in Rome; the Basilica of St. Peters, and the Fountain of St. Peters.
 A large plate of St. Peters, and the Buildings round it; *Gio. Batista Falda, del et scul. Romæ, 1662; rare.*
 A View of the Interior of St. Peters, on the occasion of the beatification of St. Francis of Salis.
 A View of the Castle of St. Angelo, with the Statues on the Bridge; by *Bernini*.

FALDONI, GIOVANNI ANTONIO. An Italian painter and engraver, born at Ascola, in the Marca di Trévisano, about the year 1690. He first studied landscape painting, under Antonio Luciano; but his pictures are little known. He afterwards applied himself to engraving, and imitated the style of Giles Sadeler. The manner of Mellan was afterwards adopted by him, in which he was very successful; and several of his prints are deservedly admired. He engraved a set of portraits of the Doges of Venice, and the Procurators of St. Mark; beside which, we have the following prints by him:

PORTRAITS.

Marco Ricci, painter; *after Rosalba.*
 Antonio Maria Zanetti, engraver; *after the same.*
 Luca Carlevariis, painter and engraver.
 Sebastiano Ricci, painter.

SUBJECTS AFTER VARIOUS MASTERS.

A Holy Family, with Angels; *after Seb. Ricci.*

The Conception; *after the same.*

The Nativity; *after P. da Cortona.*

David playing on the Harp before Saul; *after G. Camerata.*

David flying from the Wrath of Saul; *after the same.*

Part of the Drawings by *Parmegiano* for the collection published by Zanetti, in two volumes.

FANO, BARTOLOMEO and POMPEO DA. These painters, father and son, flourished at Fano about the year 1530. According to Lanzi, they painted, in conjunction, a picture of the raising of Lazarus, for the church of S. Michele, in that city, dated 1534, in which he observes, that it is surprising to observe how little they had attended to the reformation and improvement which had been almost generally adopted by other artists of their time. It is painted in the gothic style of the middle of the preceding century. Pompeo, however, after the death of his father, attempted the more modern taste, and painted some pictures which gained him considerable reputation. Pompeo da Fano was one of the instructors of Taddeo Zuccherro.

FANTETTI, CESARE. A designer and engraver, born at Florence about the year 1660. He resided chiefly at Rome, where he engraved several plates, after his own designs and other masters. Conjointly with Pietro Aquila, he engraved the plates from the paintings by Raffaello, in the Vatican, called Raffaello's Bible, of which thirty-seven are by Fantetti, the remainder are by P. Aquila, and are superior, particularly in drawing. He also engraved the following prints:

Christ praying in the Garden; *after L. Caracci.*

A Charity, with three Children; *after Ann. Caracci.*

Latona insulted by Niobe; *after the same.*

Flora surrounded by Cupids; *after Ciro Ferri.*

The Death of St. Anne; *after Andrea Sacchi.*

Some friezes, and other subjects, from various Italian masters.

FANTUZZI, or FONTUZZI, ANTONIO. An Italian engraver, born at Viterbo about the year 1520. It is thought that he learned the principles of design under Primaticcio. The plates which we have by him are etched in a bold style; they are dated from 1540 to 1550, and are chiefly from the works of Primaticcio. He frequently marked his plates with the cipher *AF*. His prints are scarce, of which the following are the principal:

Silenus supported by two Baccante, and environed with several Satyrs; *after il Rosso.* 1543.

The Dispute of the Muses with the Pireides; *after Primaticcio.*

Alexander and Roxana; *after the same*; circular.

The Festival given by Alexander to Talestris; *after the same.* 1543.

Jupiter directing Minerva to dismiss Venus, Cupid, and Psyche; *after the same.* 1543; oval.

Titan reposing in the Bosom of the Ocean; *Bologna, inventor.* 1544.

The four Cardinal Virtues.

FANZONE, or FAENZONE FERRAU. This painter was born at Faenza in 1562, and, according to the Ab. Titi, studied at Rome under the Cavaliere Vanni, where he painted several

fresco works in St. John of Lateran, the Scala Santa, and in the church of S. Maria Maggiore. There are, however, some pictures at Ravenna, particularly a Deposition from the Cross, in the church of the Dominicans; and a Probatina, at the Confraternita di S. Giovanni, which partake so much of the fine style of Lodovico Caracci, that he has been supposed to have been educated in his academy. His design is grand and correct, with great amenity in his colouring, and a fine impasto. He died in 1645, aged 83.

FARELLI, GIACOMO. A Neapolitan painter, born in 1624, and brought up under Andrea Vaccaro. In the early part of his life he gave promise of considerable talent, in a picture of S. Brigida, in the church of that saint; but he afterwards changed his style, in endeavouring to rival some of the followers of Domenichino, in which he was totally unsuccessful, and he sunk in the public estimation. He died in 1706, aged 82.

FARIAT, or FARJAT BENOIT. A French engraver, born at Lyons in 1646. He was taught the elements of the art by William Chateau, whose style he at first adopted; but he afterwards went to Rome, and acquired a greater command of the graver, and a better taste of design, though he is not always correct. We have by him some portraits, and various subjects from the Italian masters; the following are the most esteemed:

PORTRAITS.

Cardinal Federigo Coccia; *after L. David.*
 Cardinal Cornaro; *after the same.* 1697.
 Cardinal Tommaso Ferrari; *after the same.* 1695.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John; *after Albano.*
 The Holy Family, with St. John presenting a Cross; *after P. Cortona.*
 The Marriage, or, according to others, the Crowning of St. Catherine; *after Agostino Caracci.*
 The Virgin and infant Jesus, with St. John presenting him some Fruit; *after Annibale Caracci.*
 The Temptation of St. Anthony; *after the same.*
 The Communion of St. Jerome; *after Domenichino.*
 The Death of St. Francis Xavier; *after Gio. Bat. Gaulli.*
 The Marriage of the Virgin and St. Joseph; *after C. Maratti.*
 The Baptism of Christ; *after the same.*
 The Race of Atalanta; *after P. Lucatelli.*

FARINATO, PAOLO, DEGLI UBERTI. This distinguished painter was born at Verona in 1522. He was for some time a disciple of Niccolo Golfino, but afterwards studied at Venice the works of Titian and Giorgione. To judge from the great style of his design, it would be thought that he had been brought up in the school of Giulio Romano; and it is certain that he studied for some time, at Mantua, the works of that master. Few of the Venetian painters have equalled him in that respect. It has been said that he was not so successful in his colouring, which has been thought by some to be occasionally too brown. It is, however, the opinion of the most intelligent, that there is a solemn and quiet harmony in his tints, which retains and charms, and which quits the eye with regret. Lanzi observes, that on leaving Verona, he was dissatisfied with himself for not having visited the whole of the works of this great painter in that city, so much of grandeur and of beauty he had discovered in those he had seen. Among the principal

works of Farinato, at Verona, may be ranked the following: St. Michael discomfiting Lucifer, in S. Maria, in Organo. In the same church, two large pictures representing the Mothers presenting their Children to Herod, and the Murder of the Innocents. In S. Tommaso is a S. Onofrio, in which the figure is treated from the Torso of Belvedere, and the whole design shows an acquaintance with the antique rarely found among the painters of the Venetian school. One of his finest works is the taking down from the Cross, in the church of the Cappucini. This eminent artist continued to paint with undiminished vigour and intelligence, to a very advanced age; and in his seventy-ninth year produced his celebrated work of the Multiplication of the Loaves, in the church of S. Giorgio, a grand composition, of many figures, which he signed,

PAULUS FARINATUS DE UBERTIS, FECIT; ÆTATIS SUÆ LXXIX.

We have several etchings by Paolo Farinato executed in a free, bold, and masterly style. He frequently marked them with his name, and sometimes with the initials P. F. or P. V. F. the V. for Verona. Among others we have the following by him, from his own designs:

St. John; marked *Paolo Farinato, f.*

St. Jerome kneeling, leaning on a Bank; P. F.

Mary Magdalen seated, with a Book and a Crucifix; signed *Paul Farinat, f.*

The Virgin, with the infant Jesus and St. John.

Angels holding the Instruments of the Passion.

Venus caressed by Cupid. 1566.

A Charity, with three Children.

Venus and Cupid at the Forge of Vulcan.

P. Farinato died in 1606, aged 84.

FARINATO, ORAZIO. He was the son and the disciple of the foregoing artist, and flourished about the year 1615, as appears by the date on his picture in S. Francesco da Paola. During his short career in the art, he gave proof of uncommon ability, and promised to reach an elevated rank among the artists of his country, but he died in the prime of life. His principal work was the Descent of the Holy Ghost, in the church of S. Stefano at Verona, which Lanzi says, may be compared with the greatest of the Veronese painters, Paolo Veronese only excepted.

He etched a few plates from the designs of his father, which are frequently confounded with those of *P. Farinato*; among which are the following:

The Finding of the Cross, with St. Francis and other figures; *P. F., in.; Ho. F. V., fec.*

The Destruction of Pharoah's Host; *Ho. F. F., f.; Paul Fa. V. I.*

The Holy Family with St. John.

FARINGTON, GEORGE. An English painter, born in the county of Lancaster, in 1754. He was educated under Mr. West, and obtained the prize in the Royal Academy for the best historical picture. This promising artist afterwards went to India, where he would undoubtedly have acquired both fame and fortune, but he died in the prime of life in 1788, aged 34.

FASOLO, GIOVANNI ANTONIO. This painter was born at Vicenza in 1528, and first studied under Batista Zelotti, but the brilliant reputation of Paolo Veronese induced

him to enter the school of that distinguished master, under whom he became a very reputable painter of history. In the church of S. Rocco at Vicenza, is a fine picture by Fasolo, representing the Pool of Bethesda; a grand composition, with various groups of diseased and crippled, conducted in a style that would not have disgraced P. Cagliari; in the church of the Padri Servi, is another fine picture by this master, of the Adoration of the Magi. Ridolfi commends three pictures by him, of subjects from Roman History, representing Mutius Scaevola before Porsenna, Horatius defending the Bridge, and Marcus Curtius leaping into the Gulf. He died in 1572, aged 44.

FASSOLO, BERNARDINO. This painter was a native of Pavia, and flourished about the year 1518. That date is inscribed on a picture of the Virgin and Infant, which, according to Lanzi, was formerly in the Palazzo Braschi at Rome, but is now in the Gallery of the Louvre. This picture is so entirely in the style and character of Lionardo da Vinci, that it has been conjectured that he was his disciple. Except Bernardino Luini, no artist has so nearly approached the beauty of Lionardo.

FATOR, FRAY NICOLAS. According to Palomino, this painter was a native of Valencia born in 1522. The early part of his life was devoted to literature, and he is said to have distinguished himself as a Latin poet, previous to his studying painting. Whilst he was yet very young, he became a Franciscan monk of the convent of S. Maria de Jesus. His pictures are almost confined to the church of his monastery, the principal of which are, St. Michael discomfiting Lucifer, the Scourging of Christ, and the Virgin and Infant. He died in 1583, aged 61.

FATTORE, IL. See PENNI.

FAVA, CONTE PIETRO. A Bolognese nobleman, who distinguished himself not only as a patron of art, but as a practitioner. He was born at Bologna in 1669, and was the protector and friend of Donato Creti and Ercole Graziani. Lanzi numbers him among the scholars of Pasinelli, and among the members of the Clementine Academy. He chiefly studied the works of the Caracci, whose style he preferred to every other. In the church of S. Tommaso dal Mercato at Bologna, is an altar-piece by him of the Virgin and Infant, with S. Alberto, S. Paolo, and other Saints; and Lanzi mentions two pictures at Ancona, of the Adoration of the Magi, and the Resurrection, as very extraordinary performances for a dilettante. He died in 1744, aged 75.

FAUCCI, CARLO. An Italian engraver, born at Florence in 1729. He was a pupil of Carlo Gregori, and on leaving that artist, engraved several plates for the collection of the gallery of the Marquis de Gerini. He afterwards visited England, and engraved some plates for Mr. Boydell. Among others, we have the following prints by him:

The Birth of the Virgin; *after P. da Cortona.*
 The Adoration of the Shepherds; *after the same.*
 The Martyrdom of St. Andrew; *after Carlo Dolci.*
 The Crowning of the Virgin; *after Rubens.*
 A Bacchanalian subject; *after the same.*
 Cupid; *after Guido.*

FEBRE, or FEBURE. See FEVRE.

FEHLING, HENRY CHRISTOPHER. This painter was born at Sangerhausen in 1653. He was a relative of Samuel Botschild, who instructed him in the art, and accompanied him to Italy, where he studied some years. On his return to Germany he settled at Dresden, where his talents recommended him to the protection of the Elector of Saxony, who appointed him his painter; and on the death of Botschild made him inspector and keeper of the Gallery. He painted some ceilings for the palaces of the Elector, which were much admired. He died in 1725, aged 72.

FEI, ALESSANDRO, called DEL BARBIERE. A Florentine painter, born in 1538. He first studied under Ridolfo Ghirlandaio, afterwards under Pietro Francia, and ultimately was instructed by Tommaso Manzuoli di S. Friano. According to Borghini, he was a reputable painter of history. His invention was fertile and prompt, adapted to the great works he executed in fresco, which he embellished with architecture in a grand style. He was more attentive to correctness of design, and character in expression, than to colouring. His works are to be found in the churches and public edifices at Florence, Pistoja, and Messina. One of his most esteemed pictures is the Flagellation, in the church of S. Croce at Florence.

FELICE, SIMONE. An Italian engraver, who, in conjunction with Gio. Bat. Falda, engraved a collection of prints, entitled *Le Giardini di Roma*. They are very neatly executed, with small figures, spiritedly designed, and are in no way inferior to the productions of Falda.

FELTRO. See MORTO DA FELTRO.

FERABOSCO. See FORABOSCO.

FERDINAND, LOUIS. A French painter of portraits, and an engraver. He was the son of Ferdinand Elle, one of the instructors of N. Poussin, whose baptismal name he adopted. He painted portraits with great reputation, and was a member of the French Academy. Independent of his talent as a painter, he etched several plates, in a spirited and tasteful style, and the prints for a book, entitled *Le Livre original de la Portraiture*, printed at Paris in 1644. We have also by him the following plates:

Portrait of a Lady; after Vandyck.

Nicolaus Poussin, pictor; *V. E. pinxit; L. Ferdinand, fecit.*

A set of six friezes; after L. Testelin.

A set of six, of groups of Children; after the same.

He had a brother, Peter Ferdinand, who etched a few plates, among others, St. Potentiana; after Coreggio.

FERG, PAUL FRANCIS. This painter was born at Vienna in 1689, the son of an obscure artist, who placed him under the tuition of a painter, called Baschueber, less capable, if possible, of instructing him than himself. After passing three years under that unworthy

instructor, he applied himself to study the works of Callot, whose ingenious productions were of great utility to his advancement. He was afterwards instructed in the design of the figure by Hans Graaf, and in landscape by Orient, a very reputable artist in that branch. His reputation soon spread through Germany, and he was invited to the court of Dresden, where he passed some years, and his works were much admired. He visited England in 1718, where his pleasing style, and the agreeable subjects of his pictures, brought him into immediate employment. Ferg passed twenty years in this country, and might have lived in affluence and respectability, but an imprudent marriage involved him in difficulties, and kept him in continual indigence. He is reported to have been found dead in the street, near the door of his lodging, according to the Anecdotes, about the year 1738; M. Descamps in 1740. The landscapes of Ferg are of very agreeable scenery, enriched with architectural ruins in a very picturesque style, and bear some resemblance to the works of Berghem. His small figures are correctly drawn, and very delicately touched. We have a set of eight neat and spirited etchings by Ferg, of ruins and figures, called *Capricci fatti per F. F.*

FERGIONE, BERNARDINO. A painter of marines and sea-ports, who, according to Lanzi, flourished at Rome about the year 1718.

FERGUSON, WILLIAM. This artist was a native of Scotland. After learning the first rudiments of his art in his own country, he passed some years on the continent. On his return to his native country, he acquired some reputation in painting dead game and still-life. He died about the year 1690.

FERNANDEZ, LUIS. A Spanish painter, born at Madrid in 1594. He was a scholar of Eugenio Caxes, and was a reputable painter of history, both in oil and in fresco. Palomino mentions a chapel in the parochial church of Santa Cruz, painted in fresco by Fernandez; and several pictures in oil, representing subjects from the Life of the Virgin. He died in 1654, aged 60.

FERNANDEZ, FRANCISCO. He was born at Madrid in 1604, and brought up in the school of Bartolomeo Carducho. This painter is said by Palomino to have been one of the most ingenious artists of his time. He was employed by Philip IV. in several considerable works in the palaces at Madrid. In the convent de la Victoria is a fine picture by this master of the Death of St. Francisco de Paula. He was killed in a quarrel by Francisco de Baras in 1646, in his forty-second year.

FERNANDEZ, ANTONIO, DE ARIAS. This painter was also a native of Madrid, but in what year is not known. He was a disciple of Pedro de las Cuevas, and gave such early proof of extraordinary talent, that at the age of fourteen he painted the picture of the principal altar in the church of Carmen Calzada at Toledo. By the time he reached his twenty-fifth year, he was considered one of the most eminent artists in Spain. Among his best works are noticed, by Palomino, eleven pictures representing the Passion of our Saviour, in the Augustine convent of S. Phelippe, and the Baptism of Christ, in the church of San Gines. Fernandez possessed great facility, and was an excellent colourist. He died at Madrid in 1684.

FERRACUTI, GIOVANNI DOMENICO. According to Lanzi, this artist was a native of Macerata, and flourished about the middle of the seventeenth century. He chiefly painted landscapes, particularly winter-pieces, which were much esteemed in his time.

FERRADA, CRISTOBAL. A Spanish painter, born at Anieva, in the principality of the Asturias, in 1620. He had acquired some ability from the instruction of an unknown artist, when he became a monk of the order of S. Maria de las Cuevas. He continued, however, to exercise his art, and painted some pictures for the altars of his monastery, and the cloyster of S. Miguel, at Seville. He died in 1678, aged 58.

FERRAJUOLI, NUNZIO, called DEGLI AFFLITTI. According to Orlandi, this painter was born at Nocera de Pagani, in the Neapolitan territory, in 1661. After studying some time under Luca Giordano, he went to Bologna, where he became the scholar of Giuseppe del Sole. His first efforts were in historical painting; but his genius decidedly led him to landscape. The above-mentioned author compares and equals him with Gaspar Poussin and Claude Lorraine, an eulogium, which is rather to be attributed to the friendship that existed between them, than the real merit of the painter. His style of landscape is, however, very agreeable, resembling that of Albano.

FERRAMOLA, FIORAVANTE. This painter was a native of Brescia; and, according to Zamboni, in his Memoirs of Brescian art, was an artist of considerable reputation, when that city was stormed and sacked by Gaston de Foix in 1512. His talent recommended him to the favour and protection of the French conqueror. His works in the churches at Brescia hold a respectable rank among the artists of his country; one of the most admired is his picture of St. Jerome, in the church of S. Maria delle Grazie. He died in 1528.

FERRANTINI, GABRIELLO, called DAGLI OCCHIALI. He was a native of Bologna, and was brought up in the academy of Denis Calvert. He flourished about the year 1588, and was a respectable painter of history, both in oil and in fresco. Several of his works are in the churches at Bologna, of which the following are the most esteemed. In S. Benedetto, S. Francesco di Paola; in S. Mattia, a fine picture of S. Girolamo; in La Carità, St. Francis receiving the Stigmata; and in the church of the Padri Servi, the Descent from the Cross and the Birth of the Virgin.

FERRARA, ANTONIO DA. This painter was a native of Ferrara, and flourished about the year 1500. He was a disciple of Angiolo Gaddi; and, according to Vasari, painted history with reputation at Urbino, and Citta di Castello.

FERRARA, ERCOLE DA. See GRANDI.

FERRARESINO. See BERLINGHIERI.

FERRARI, GAUDENZIO, or GAUDENZIO MILANESE. This painter was born at Valdugia, in the Milanese, in 1484. Orlandi states him to have been a disciple of Pietro Perugino; but Lanzi, from the authority of Lomazzo, says he first studied under Stefano Scotto, and afterwards under Bernardino Luini. His greatest improvement was, however, de-

rived from an attentive study of the works of Lionardo da Vinci. One of his first performances was the dome of the principal church at Novara. In the early part of his life he visited Rome, and became a coadjutor of Raffaello, particularly in his pictures of the History of Cupid and Psyche, in the Palazzo Chigi, called *la Farnesina*. Lomazzo considers him as one of the most distinguished assistants of that illustrious painter, after Giulio Romano and Perino del Vaga. By his residence at Rome, and his technical connection with Raffaello, he acquired a grandeur of design and a vagueness of colouring, unknown before to the Milanese painters. Among his principal works may be noticed the cupola of S. Maria, near Saronno, which is compared by Lomazzo to that of S. Giovanni, at Parma, by Coreggio, though confessedly inferior. He undoubtedly possessed an extraordinary fertility of invention, and a greatness of style, which resembles that of Giulio Romano, although the subjects they treated are so widely different. His works are not so distinguishable for a correct delineation of muscular anatomy, as for a choice of difficult and uncommon attitudes, which are bold and striking, where the subject admits of it. Another of his admired productions is his S. Cristoforo, in the church of that saint at Vercelli, in which, though he is not equal to the grace and beauty of Raffaello, he exhibits much of that character. In the same church are some subjects of the Life of Christ and Mary Magdalen, in which he has introduced several groups of beautiful angels. In the Conventuali, in the same city, is a fine picture of the Conversion of St. Paul, which Lanzi says approaches nearer to the sublime production of M. Angelo of the same subject, in the Cappella Paolina, than any thing he had seen. At Milan, in the Chiesa delle Grazie, are some pictures of the Passion of our Saviour, painted in competition with Titian. This eminent painter died in 1550, aged 66.

FERRARI, GIOVANNI ANDREA DE. According to Soprani, this painter was born at Genoa in 1598. He was first a scholar of Bernardo Castelli, but he afterwards studied under Bernardo Strozzi. His principal historical works, are his picture of Theodosius, in the church del Gesu, at Genoa; the Nativity, in the dome of the same city; and in a church at Voltri, his most esteemed production, representing the Birth of the Virgin, a composition of many figures, extolled by Lanzi, who observes, that although this artist is little noticed or applauded by Soprani in his *Lives of the Genoese Painters*, he merits the rank of one of the ablest of that school. He died in 1669, aged 71.

FERRARI, LUCA DE. This painter was born at Reggio, according to Tiraboschi, in 1605. He had the advantage of studying under Guido Reni; and in the airs of his heads, and the elegant movement of his figures, he reminds us of the graceful style of his instructor. One of his most esteemed works is his Pietà, in the church of S. Antonio, at Padua; full of character and expression, and admirably coloured. In compositions which require a multiplicity of figures he is less successful, as appears in his picture of the Plague, at the Dominicans, painted in 1630. He died in 1654, aged 49.

FERRARI, GREGORIO DE. A Genoese painter, born at Porto Maurizio in 1644. He was a disciple of Domenico Fiasella, called il Sarzana, whose manner was not conformable to the genius of the scholar, which aimed at a style more grand and free. He went to Parma, where he studied with attention the works of Coreggio, and made a faithful copy of the great cupola. He devoted himself entirely to the style of that admirable

painter, who he sometimes resembles in the airs of his heads, and in particular figures, although greatly inferior in composition and in his colouring, which is occasionally languid, particularly in his fresco works. His design is generally negligent and incorrect. Of his works mentioned by Cavaliere Ratti, the most esteemed is his St. Michael, in the Madonna delle Vigne at Genoa; and there are some of his pictures in the Palazzo Balbi, in the same city. He was much employed at Turin and Marseilles. He died in 1726, aged 82.

FERRARI, ABATE LORENZO. According to Ratti, this painter was the son of the preceding artist, born at Genoa in 1680. He was instructed in the art by his father, who he surpassed in the correctness of his design, and, like him, he imitated the grace and suavity of Coreggio. In aiming at delicacy he occasionally fell into languor. This is not, however, always the case. In his works in the Doria Palace he has emulated the vigour of the Carloni, and is little inferior to them. In the Palazzo Carega is a gallery by him of subjects from the Æneid, which was his last work. Lanzi observes, that he was a painter of more merit than celebrity. He died in 1744, aged 64.

FERRARI, ORAZIO. This painter was born at Voltri in 1606, and was a scholar of Gio. Andrea Ansaldi, under whom he became a considerable painter of history. His merit recommended him to the patronage of the Prince of Monaco, who employed him for some years. Soprani mentions with distinction his picture of the Last Supper, in the church of S. Siro at Genoa, which is alone sufficient to establish his reputation. This artist was high in the public esteem when Genoa was visited by the plague in 1657, which carried off a great number of the inhabitants, with this painter, and all his family.

FERRARI, LIONARDO, called LONARDINO. This painter was a native of Bologna, and a scholar of Lucio Massari. Although he is chiefly noticed by Malvasia as a painter of drolleries and carnival festivals, he acquired no little reputation by his historical works, of which there are several in the churches at Bologna. In S. S. Gervasio e Protasio, is a picture of the Virgin of the Rosary, with Mary Magdalen, and other saints. In S. Francesco, the Death of St. Joseph; and in la Madonna della Neve, St. Anthony of Padua.

FERRATO, SASSO. See SALVI.

FERRETTI, GIOVANNI DOMENICO, DA IMOLA. This painter was called da Imola, though born at Florence in 1692. He was a scholar of Gio. Gioseffo del Sole, and painted history with considerable reputation. His works are principally in the churches of Florence, Pisa, and Bologna. He also painted the cupola of the Filippini, at Pistoja. One of his best pictures is the Martyrdom of St. Bartholomew, in the church dedicated to that apostle at Pisa.

FERRI, CIRO. He was born at Rome in 1634, and was the most distinguished scholar of Pietro da Cortona, whose style he imitated with a servility that renders it sometimes difficult to identify his works from those of his instructor, from which they only differ in their inferiority in elegance and effect. He was patronised and employed by Prince Borghese and Pope Alexander VII. for whom he executed several works. The Grand

Duke Cosimo III. invited him to Florence to finish the great fresco works which were left imperfect by P. da Cortona, in which he was so successful, that they appeared to be the production of the same hand. His principal works at Rome are the Conception, in the church of St. Mark; in S. Ambrogio della Massima, the principal altar-piece, representing St. Ambrose healing a sick person, one of his most esteemed pictures; in the gallery at Monte Cavallo, are two pictures by C. Ferri, of the Annunciation, and a subject from the life of Cyrus. The cupola of St. Agnes was his last work, which he did not entirely complete; it was finished by his scholar Corbellini. At Florence there are several of his works in the Palazzo Pitti, besides those he finished which had been begun by P. da Cortona. He died in 1689, aged 55.

FERRONI, GIROLAMO. A painter and engraver, born at Milan about the year 1680. It is not said who was his first instructor in the art; but at an early period of his life he painted the Death of St. Joseph, for the church of S. Eustorgio, at Milan; and afterwards visited Rome, where he entered the school of Carlo Maratti. We have some tasteful etchings by this artist, after C. Maratti, among others the following:

Joshua stopping the Course of the Sun.
Deborah celebrating the Victory over Sisera.
Jael slaying Sisera.
The Chastity of Joseph.
Judith with the Head of Holofernes.

FERRUCCI, NICODEMO. This painter was a native of Florence, and the favourite disciple and friend of Domenico Passignano, whose spirited style and facility of execution he emulated. He accompanied that master to Rome, and assisted him in his most important undertakings. He chiefly excelled as a fresco painter; and many of his works are in the public edifices at Florence and Fiesole. He died in 1650.

FESSARD, STEPHEN. A French engraver, born at Paris in 1714. He was a pupil of Edme Jeaurat, and proved an artist of sufficient merit to be appointed one of the engravers to the King. We have by him a considerable number of plates, neatly etched, and finished with the graver, among which are the following:

PORTRAITS.

Hortensia Mancini, Duchess of Mazarin; *after Ferdinand.*
Mary Magdalen de Lavergne, Countess de la Fayette; *after the same.*
J. P. de Bougainville, of the French Academy; *after C. N. Cochin.*
The Marquis de Mirabeau; *after Vanloo.*
The Duke de Choiseul; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

Diana and Acteon; *after Giacomo Bassano*; for the Crozat collection; one of his best prints.
St. John Baptist, with other saints; *after Coreggio.*
The Holy Family, with St. Charles Boromeo; *after Scarsellino.*
The Four Liberal Arts, personified by Children; four plates; *after C. Vanloo.*
Jupiter and Antiope; *after the same.*
Jupiter and Leda; *after J. B. Pierre.*

The Birth of Venus; *after F. de Troy.*

Jupiter and Leda; *after the same.*

The Triumph of Galatea; *after Bouchardon*; etched by *Count Caylus*, and finished by *Fessard*.

The Triumph of Bacchus; *after the same*; etched and finished *by the same.*

The Nativity; *after Boucher.*

A Flemish Festival; *after Rubens.*

Psyche abandoned by Cupid; *after Le Moine.*

FETI, DOMENICO. This painter was born at Rome in 1589, and was first a scholar of Lodovico Cardi, called Cigoli; but he afterwards studied at Mantua the works of Giulio Romano. His style of colouring is vigorous, and of a powerful effect; and the characters of his heads full of expression. The works of this master, which are chiefly easel pictures, are scarce. Four of his most esteemed productions are in the Palazzo Corzini at Florence, representing Christ praying in the Garden, our Saviour presented to the People by Pontius Pilate, the Crowning with Thorns, and the Entombing. Lanzi speaks highly of a picture by Feti, in the Academy at Mantua, representing the Miracle of the Loaves. He was much patronised by Cardinal Ferdinando Gonzaga, afterwards Duke of Mantua, who appointed him his principal painter. This able artist was unfortunately addicted to intemperance and excess, to which he fell a victim, at Venice, in the prime of life, in 1624.

FEVRE, ROLAND LE, called OF VENICE. According to M. D'Argenville, this artist was born at Anjou in 1608. He painted portraits and galant subjects, and visited England in the reign of Charles II. where he was employed and patronised by Prince Rupert.

FEVRE, VALENTINE LE. A Flemish engraver, born at Brussels, who flourished about the year 1680. During a long residence at Venice he engraved a number of plates, after the works of Titian and Paolo Veronese. They are etched in a slight feeble manner, but evince the hand of the master, and from the correctness of the design, give a faithful idea of the style of those eminent painters. These were published at Venice in 1680, in a large folio volume, entitled, *Opera selectiora quæ Titianus Vecellius Cadubriensis, et Paulus Calliari Veronensis inventerunt et pinxerunt; quæque Valentinus le Febre Bruxellensis delineavit et sculpsit.*

FEVRE, CLAUDE LE. A French painter and engraver, born at Fontainebleau in 1633, and successively the scholar of Eustache le Sueur and Charles le Brun. The latter advised him to attach himself to portrait painting, in which branch of the art he was one of the most eminent artists of his country. According to M. de Watelet, he joined to the merit of resemblance that of truth, a correct design, and an excellent colour. He visited England in the reign of Charles II. but he appears to have been little known to Graham or Vertue, from whom the noble author of the Anecdotes takes his authority.

FIALETTI, ODOARDO. This painter was born at Bologna in 1573. After studying for some time under Gio. Batista Cremonini, at Bologna, he went to Venice, where he entered the school of Tintoretto. Lanzi observes, that to avoid a competition with the Caracci, he resided the remainder of his life at Venice, and painted several pictures for the public edifices, of which he particularly notices the Crucifixion, in the Chiesa della Croce. Bos-

chini mentions thirty-eight pictures by this painter, in the different churches at Venice. Odoardi Fialetti has etched a great number of plates from his own designs, and after other masters. They are executed in a masterly style, and his design is both graceful and correct. He usually marked his plates with the cipher **F**. We have the following by him :

A long frieze, with Tritons, Sirens, &c.

Four, Venus and Cupid, Diana hunting, the God Pan, and a Man holding a Vase ; *after Porde-
none.*

Twenty plates, called the Pastimes of Love, entitled *Scherzi d'Amore espressi da Odoardo Fia-
letti, pittore in Venezia.*

A set of Plates of the Costume of different nations, and of the different religious orders.

The Marriage of Cana in Galilee ; *after Tintoretto.*

He died at Venice in 1638, aged 65.

FIAMMINGO, ARRIGO. This painter was a native of Flanders. His family name is not known; but he is called by the Italians Fiammingo, on account of his country. According to Baglioni, he visited Rome in the time of Gregory XIII. and was employed by that Pontiff in the Vatican. In the church of S. Maria Maggiore, he painted for the Sistine chapel the Resurrection, which is spoken of by that author in favourable terms. In la Madonna degli Angeli, is a picture by this master of our Saviour and Mary Magdalen in the house of the Pharisee, a grand composition, of many figures; and in the same church is a fine picture of St. Michael discomfiting the rebel Angels, designed in a grand and noble style. Many other works of this painter are in the public edifices at Rome, where he died, during the pontificate of Clement VIII. at the age of 78.

FIAMMINGO, ENRICO. Another Fleming, called, from indolence or conceit, by the Italians Fiammingo. He first studied under Gioseffo Ribera, called Spagnoletto; but he was afterwards a scholar of Guido. Lanzi mentions some works by this artist in the church of S. Barbaziano, at Bologna, which he considers equal to the imitations of Guido by Francesco Gessi, though darker in tint.

FIASELLA, DOMENICO, called IL SARZANA. This painter was born at Sarzana, in the Genoese state, in 1589. After passing some time in the school of Giovanni Batista Paggi, he went to Rome, where he studied attentively the works of Raffaele. During a residence of ten years at Rome he was employed in several works conjointly with Domenico Passignano, and Cavaliere d'Arpino. On his return to Genoa he painted a great number of pictures for the churches in that city. His powers were equal to the noblest compositions; and his design partakes of the grandeur of the Roman school. As a colourist, he is superior to the generality of the Genoese painters. Soprani mentions with distinction many of his works, particularly a picture of S. Bernardo, in the church of S. Vincenzo, at Piacenza, in which he approaches the great style of Raffaele. In the Dome of Sarzana he painted the Murder of the Innocents, a grand composition; and in the church of S. Agostino, at Genoa, a fine picture of S. Tommaso di Villa nova. He distinguished himself also as a portrait painter. He died in 1669, aged 80.

FICHERELLI, FELICE, called FELICE RIPOSO. He was born at Florence in 1605, and was a scholar of Jacopo Empoli. According to Lanzi, this painter acquired the name of

Felice Riposo, for his singular taciturnity; for which he was not more remarkable than for his uncommon indolence. This inertness is the more to be regretted, as the few works he has left us are distinguished by an elegance of design, a *morbidezza*, and a harmony of colour that charm. Such is his picture of Adam and Eve driven from Paradise, in the Palazzo Rinuccini, and his S. Antonio, in the church of S. Maria Nuova, at Florence. His copies after A. del Sarto have been mistaken for the works of that master. He died in 1660, aged 55.

FICQUET, STEPHEN. A French engraver, born at Paris in 1731. He acquired great reputation by a set of small portraits he engraved of distinguished literary characters of France. They are executed with extraordinary neatness and delicacy, and are very correctly drawn. One of his best plates is a portrait of Madame de Maintenon; after Mignard, now become very scarce. He also engraved several of the plates for *La Vie des Peintres Flamands*, &c. in four volumes, by M. Deschamps, of which those of Rubens and Vandyck are very highly finished. The following are among his best prints:

- J. de la Fontaine; *after Rigaud.*
- J. J. Rousseau; *after Aved.* 1763.
- J. F. Regnard; *after Rigaud.*
- F. A. de Voltaire; *after de la Tour.* 1762.
- P. Corneille; *after Le Brun.*
- J. de Crébillon; *after Aved.*
- J. B. P. de Moliere; *after Coypel.*
- René Descartes; *after F. Hals.*
- M. Montagne; *after Dumoustier.* 1772.
- De la Mothe le Vayer; *after Nanteuil.*
- De la Mothe Fenelon; *after Vivien.*
- J. J. Vadé; *after Richard.*

FIDANZA, PAOLO. An Italian engraver, born at Rome about the year 1736. We have by him a few plates after Raffaello and Annibale Caracci, but very indifferently executed. Among others the following:

- The Mount Parnassus; *after Raffaello.*
- The Miracle of the Fire extinguished, called the Mass of Bolsena; *after the same.*
- The Descent from the Cross; *after Annibale Caracci.*
- St. Peter and St. Paul appearing to St. Francis; *after the same.*

FIESOLE, FRA. GIOVANNI DA, called ANGELICO. An old Florentine painter, born at Fiesole in 1387. He is said by Mr. Pilkington to have been a disciple of Giotto; but that is evidently erroneous, as that painter died in 1356. According to Lanzi, his first effort in the art was illuminating Missals, and other works, in miniature, in which he appears to have been instructed by a Dominican monk, of which order he became a religious, in 1407, when he was twenty years of age. What remains of his works retains much of the gothic style of Giotto, both in the air of his heads and in the formal foldings of his draperies. He was, nevertheless, one of the most eminent artists of his time. Lanzi mentions as one of his best productions, a picture of the Birth of St. John Baptist, in the Florentine gallery. Another of his esteemed works is Adam and Eve driven from Paradise, in S. Maria de Pazzi. He died in 1445, aged 58.

FIGINO, AMBROGIO. This painter was a native of Milan, and flourished about the year 1590. He was a scholar of Giovanni Paolo Lomazzo, and not only distinguished himself in portrait painting sufficiently to be celebrated in the poetry of Marino, but was eminent for his historical works. In these he is more remarkable for the correctness and elegance of his figures than for the number of them, as appears in his S. Ambrogio in S. Eustorgio; and his S. Matteo in S. Raffaele, at Milan. He approached nearer to the fine style of Gaudenzio Ferrari, than any other of the Milanese painters. His Assumption in S. Fedele, and his admired picture of the Conception in S. Antonio, are among the most estimable productions of that school.

FILIPPI, CAMILLO. This painter was a native of Ferrara, and flourished about the middle of the sixteenth century. According to Barrotti he was a disciple of Dosso Dossi, and painted history with some reputation. In the church of S. Maria del Vado, at Ferrara, is a picture by this master representing the Annunciation; and in that of Il Gesu, another of the Trinity. Baruffaldi states his death to have happened in 1574. Soprani says in 1585.

FILIPPI, SEBASTIANO, called BASTIANINO, and sometimes GRATELLA. He was the son of the preceding artist, born at Ferrara in 1532, and was first instructed in the art by his father. When he was eighteen years of age he went to Rome, where he had the advantage of being admitted into the school of M. Angelo Buonaroti, and, according to Lanzi, became one of the most assiduous and most cherished disciples of that great master. Pursuing, without relaxation, his route in the *Terribil Via*, in which his sublime instructor had been his precursor, he acquired an elevation of thought, and a grandeur of style, that approached nearer to Buonaroti than any painter of his time. This is evident in his principal work of the Last Judgment, in the cathedral at Ferrara, a prodigious performance, which he is said to have completed in three years, and in which he discovers a combination of the highest qualities of the art. Energy and originality of thought, grandeur and correctness of design, a continued variety in his groups, are the characteristics of this extraordinary production. Barotti, in his *Pitture e Sculture di Ferrara*, informs us that this surprising work was believed to be painted in oil, and that, under that supposition, some inexperienced persons had been employed to clean it; by whom it was so much injured, that the figures which originally appeared as living flesh, now seem to be of wood. There are, however, many of his works in the churches at Ferrara in a state of perfect preservation, which sufficiently prove him to have been a sober and harmonious colourist, though generally in a subdued tone. He is stated by Lanzi to have acquired the name of *Gratella* from his having been the first of the Ferrarese painters, who practised the squaring of large works, in order to reduce them to a smaller size, with more precision; a mode he had adopted from M. Angelo. Whether it was the effect of indolence, or the hurry occasioned by an impatience of gain, it is surprising that, with the possession of such inventive powers, he should so frequently repeat himself. In the churches at Ferrara there are no fewer than seven pictures of the Annunciation, differing little from each other in the composition. Among his best works may be noticed his Martyrdom of S. Caterina, in the church dedicated to that saint. In S. Maria de Servi, the Adoration of the Magi; and in the Certosa, a grand picture of S. Cristofano, entirely in the great style of M. Angelo; in S. Benedetto, a dead Christ supported by Angels; and at the Cappuccini, the Virgin and Infant, with

St. John. In the cathedral is a picture of the Circumcision, which is supposed to have been painted before he went to Rome, as it resembles the slighter style of his father, rather than the vigour that distinguishes his later works. This eminent painter died at Ferrara in 1602, aged 70.

FILIPPI, CESARE. He was the younger son of Camillo Filippi, born at Ferrara, and was instructed by his brother. He excelled in painting grotesques in the ornamental style; although he sometimes attempted historical subjects, which are very feeble imitations of the style of his brother. Such is his picture of the Crucifixion in the church della Morte.

FILICUS, JOHN. A Dutch painter, born at Bois-le-Duc in 1660. He was a scholar of Peter van Slingelandt, and painted in the very highly finished manner of his master. His pictures, like those of Slingelandt, represent conversations, or subjects taken from private life, and small portraits. His works, without possessing the extreme polish of those of his instructor, have great merit, and are found in the best collections in Holland.

FILLEUL, GILBERT. A French engraver, mentioned by Basan. He flourished about the end of the seventeenth century. We have by him some plates after le Brun, Simpol, &c.

FILLEUL, PETER. He was the son of the preceding artist. He engraved some plates for the Fables of La Fontaine; and a middle sized print of the Carriers, after Wowermans.

FILLIAN, JOHN. An English engraver, who flourished about the year 1676. He was a pupil of the elder Faithorne; and it is conjectured that he died young, as so few plates by him exist. He worked in the style of his instructor. We have by him the following:

The Portrait of Thomas Cromwell, Earl of Essex.
That of William Faithorne, his master; *after a print by him.*
The Head of Paracelsus.
The Frontispiece to *Heylen's Cosmography.*

FILOCAMO, ANTONIO and PAOLO. These brothers were natives of Messina, and are noticed by Hakert in the *Memorie de Pittori Messinese*. They were educated in the school of Carlo Maratti, at Rome; and, on their return to Messina, established an academy, which was much frequented. They executed conjointly several works, both in oil and in fresco, in the former of which Antonio was very superior to Paolo. Their principal works are in the churches of S. Caterina di Valverde, and S. Gregorio, at Messina, where they both died of the plague in 1743.

FINIGUERRA, MASO. The invention of taking off impressions on paper from engraved plates, has long been the subject of dispute between the Italians and Germans, who both lay claim to it. Vasari decidedly attributes this discovery to Maso Finiguerra, a Florentine goldsmith and enameller, who flourished about the year 1460, and accounts for the invention in the following manner. Having engraved some figures on a silver plate, which he intended to enamel, in order to try the effect of his engraving, he cast upon

the plate some liquid sulphur, when the dirt, or black, which had lodged in the traces of the graver, adhered to the sulphur, and produced the effect of a print or pen-drawing. He afterwards succeeded in taking off a complete impression, by filling the strokes with a black composition, and passing a roller over the plate placed on damp paper. The Germans rest their pretensions to an earlier invention of this art, on the existence of plates by their artists, bearing dates prior to the time of Finiguerra. Sandrart mentions a print with the date 1455, and marked with the cipher **SI**. On this obscure topic, perhaps the most authentic and rational opinion is that of the ingenious and laborious Baron Heineken, who, on the subject of this disputed pretension, observes that, "According to Vasari, and others, his countrymen, it was the goldsmith Finiguerra who invented this art, about the year 1460; and perhaps he was not mistaken, if he speaks of Italy alone. It is very possible that the art of engraving should have been long practised in Germany, and unknown in Italy. The Italians, those of Venice excepted, had very little correspondence with the Germans. For this reason, Finiguerra might discover this art, without knowing that it had already been discovered in Germany. All merchandizes of Germany were sent to the Italians by way of Antwerp to Venice, who were better acquainted with the people of the Low Countries than the other provinces. For this reason, Vasari supposed that Martin Schoen, who was born at Culmbach, in Germany, was a Fleming, and always styles him Martin of Antwerp."

Maso Finiguerra is said to have communicated his discovery to Baccio Baldini, from whom it passed to Sandro Boticelli. Of the works of Finiguerra little is known with certainty. M. Huber gives a particular description of twenty-four prints in the possession of M. Otto, at Leipsic; certainly of the earliest productions of Italian engraving, which have been judged by M. Heineken to be original; and that opinion is strengthened by the circumstance of their having been formerly in the collection of the celebrated Baron de Stosch, who met with them during a long residence at Florence. They chiefly represent subjects of the fable, and are well preserved.

FINLAYSON, J. An English engraver, born about the year 1730. He engraved in mezzotinto several portraits, and a few plates of historical subjects. Among others, we have the following by him:

PORTRAITS.

The Duchess of Gloucester; *after Reynolds.*
 Lady Charles Spencer; *after the same.*
 Lady Elizabeth Melbourne; *after the same.*
 The Earl of Buchan; *after the same.*
 Miss Wynyard; *after the same.*
 Lady Broughton; *after Cotes.*
 Duke of Northumberland; *after Hamilton.*
 Miss Metcalfe; *after Hone.*
 Signora Zamperini, in la buona Figliuola; *after the same.*
 William Drummond, Scotch historian; *after C. Jansen.*
 Shooter, Beard, and Dunstall, in Love in a Village; *after Zofany.*

SUBJECTS.

Candaules, King of Lydia, showing his Queen coming out of the Bath to his favourite Gyges;
after his own design.
 A Collier, with his Pipe; *after J. Weenix.*

FINOGLIA, PAOLO DOMENICO. This painter was a native of Orta, in the kingdom of Naples, and flourished about the year 1640. He was brought up in the academy of Cavaliere Massimo Stanzione; and is commended by Dominici as a correct and expressive designer, and possessed of great fecundity of invention. His principal works were the Vault of the chapel of S. Genarro, in the Certosa at Naples, and some pictures in the Capitol. He died in 1656.

FIORAVANTI. An Italian painter of still life and inanimate objects. He excelled in painting vases, fruit and flowers, and musical instruments, which he represented with great exactness and fidelity.

FIORE, COLANTONIO DEL. According to Dominici, this old Neapolitan painter was born in 1354. He was a disciple of Francesco Simone, the son of Maestro Simone, and painted several altar-pieces for the churches at Naples; some of which were still preserved at the time of the above-mentioned author. One of his earliest productions is in the church of S. Antonio; it is signed with his name, and is dated 1375. The centre of the picture represents the Coronation of the Virgin, after her Assumption, on one of the laterals is the Ascension, and on the other the Descent of the Holy Ghost. His most esteemed work is his picture of St. Jerome extracting a thorn from the Lion's foot, in the church of S. Lorenzo; painted when he was near eighty years of age, in 1436. He died in 1444, aged 90.

FIorentino. See STEFANO.

FIORI, MARIO DA. See NUZZI.

FIORINI, GIOVANNI BATISTA. This painter was a native of Bologna, and flourished about the year 1588. He is chiefly known as a coadjutor of Cesare Aretusi; in conjunction with whom he painted several pictures at Bologna and Brescia. In the church of S. Afra, at Brescia, is a picture by him of the Birth of the Virgin. At the Padri Servi, at Bologna, is a picture of the Mass of S. Gregorio, painted in conjunction with C. Aretusi.

FIRENS, PETER. An indifferent French engraver, who, according to Basan, resided at Paris about the year 1640. He engraved some portraits; among others, that of Henry the Fourth of France. He copied, in a stiff clumsy manner, the Hermits, after Sadeler. There are some other prints by him, after S. Vouet, C. Vignon, and others, very poorly executed.

FISCHER, JOHN. To this artist, who, in Sandrart's Academia, is mentioned as an engraver on wood, are attributed the cuts for the Bible printed at Strasburg in 1606.

FISCHER, A. A modern engraver, who, Basan says, executed a print of the Carriers, after Wowermans. It is the same subject that is engraved by Filleul.

FISHER, EDWARD. An English mezzotinto engraver, who flourished about 1765. We have by him a number of portraits, chiefly after Sir Joshua Reynolds, which possess great merit. Among others are the following:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Earl of Bute, when Lord Cardiff.
 Lady Eliza Keppel; full length; very fine.
 Lady Sarah Bunbury; the same; very fine.
 The Marquis of Rockingham.
 Hugh, Earl of Northumberland.
 Elizabeth, Countess of Northumberland.
 Granville Leveson Gower, Earl Gower. 1765.
 George, Lord Edgcumbe, Vice Admiral. 1773.
 Viscount Downe.
 Lady Elizabeth Lee; full length.
 John, Viscount Ligonier, on horseback.
 Augustus Keppel, afterwards Lord Keppel. 1759.
 Augustus Hervey, afterwards Earl of Bristol.
 Lady A. and Lady Jemima Yorke, Daughters of Earl Hardwicke.
 The Hon. George Seymour Conway. 1771.
 Lawrence Sterne, Prebendary of York.
 Doctor Armstrong.

PORTRAITS AFTER VARIOUS MASTERS.

Frederick, Archbishop of Canterbury; *after N. Dance.*
 Richard, Lord Bishop of London; *after the same.*
 William, Earl of Chatham; *after Brompton.*
 Doctor Franklin; *after Chamberlin.*

FLAMEN, ALBERT. A Flemish painter and engraver, who flourished about the year 1660. He painted landscapes, fishes, birds, &c. but his pictures are little known in this country. We have by this artist some charming etchings of the above-mentioned subjects, executed in a spirited and masterly style. He sometimes marked his plates with his name, and sometimes with the cipher **AB**. We have by him,

Two sets, of twelve each, of Fresh-water Fishes, with back-grounds of landscapes, &c.
 Two sets, of twelve each, of Sea Fishes, with marine back-grounds.
 A set of seven Landscapes, with small figures.
 A View of Port à l'Anglois, near Charenton.
 A View of Conflans, on the side of Juilly.
 A View of Pernay, on the side of Corbeil.
 A View of Marcoussi, on the side of Mont Cheri.
 An Encampment at the end of the Fauxbourg St. Victor, near the Horse-market; very fine.

FLEMAEL, BERTHOLET. This painter was born at Liege in 1614. His parents, who were very poor, placed him, when a boy, under the care of a musician; and he had made considerable progress in that art when he turned his thoughts to painting. He received some lessons in design from an obscure artist, but was afterwards instructed by Gerard Douffliet, an historical painter, who had studied at Rome. Under this master he acquired sufficient ability to venture on visiting Italy on the produce of his talent. On his arrival at Rome, he was unremitting in his studies after the works of the best masters; and it was not long before he was noticed for the readiness of his invention and the free-

dom of his hand. The Grand Duke of Tuscany invited him to Florence, and employed him in ornamenting one of the galleries of his palace. After passing some years in the service of that Prince, he visited Paris, where he was patronised by the Chancellor Seguier, who employed him in some of the apartments at Versailles. He also painted the cupola of the Carmelites at Paris, where he represented Elijah taken up into Heaven, and Elisha receiving the Mantle of the Prophet. In the sacristy of the Augustines he painted the Adoration of the Magi. Notwithstanding this flattering encouragement he quitted Paris, and returned to Liege in 1647, after an absence of nine years. His first work after his return to his native city was a grand composition of the Crucifixion, painted for one of the chapels of the collegiate church of St. John. This performance gained him great reputation; and he was employed in several considerable works for the churches at Liege. In 1670 he was invited to return to Paris, and painted the ceiling of the King's chamber of audience, in the palace of the Thuilleries, representing an emblematical subject of religion. He was made a member, and afterwards professor, of the Royal Academy at Paris, and was high in the estimation of the public. The love of his native country induced him, however, to return to Liege, where he continued to exercise his talents, under the protection of Henry Maximilian, Prince Bishop of Liege, until his death, in 1675, at the age of 61. Bertholet Flemael possessed an inventive genius, and had acquired by his studies in Italy, a great style of composition, and a correctness of design that partake of the grandeur of the Roman school. He was an excellent colourist; and in his historical subjects was a strict observer of the propriety of costume. He excelled in architecture, with which he embellished the back-grounds of his pictures with taste and intelligence. The principal works of this painter at Liege are the Elevation of the Cross and the Assumption of the Virgin, in the church of the Dominicans; the Crucifixion, in the Convent of the Nuns of the Sepulchre; the raising of Lazarus, in the Cathedral; and the Conversion of St. Paul, in the church dedicated to that Apostle.

FLEISCHMANN, A. C. An obscure German engraver, who was employed by the booksellers at Nuremberg. He engraved some portraits for a book entitled, *Icones Bibliopolarum et Typographorum*, published in 1626.

FLEISHBERGER, T. F. A German engraver, who, like the preceding artist, worked for the booksellers. He engraved an ornamental frontispiece for a book called *Gregorii Horsti opera Medica*, printed at Nuremberg in 1660; and a portrait of G. Horstius, the author.

FLETCHER, HENRY. An English engraver, who flourished about the year 1729. He engraved a print of Bathsheba and her Attendants at the Bath; after *Seb^{no}. Conca*, and some portraits, among which is that of Ebenezer Pemberton, minister of Boston, prefixed to his sermons.

FLETCHER, A. This artist is mentioned by Basan as the engraver of some views of Rome, after *Canaletti*.

FLEUNER, PETER. There is a wooden cut, executed in a very bold spirited style, representing an emblematical subject, apparently the Procession of Gluttony, with the name of this artist at length, and dated 1549.

FLINK, GOVAERT. This painter was born at Cleves in 1614, of which city his father was treasurer. It was the wish of his parents to bring him up to mercantile pursuits, and with that view he was placed with a merchant at Amsterdam; but his desire of becoming a painter induced him to seek every opportunity of becoming acquainted with the artists, and he was more frequently to be found in their painting-rooms than in the counting-house. He heard the remonstrances of his master with silent respect, but they were of little avail in extinguishing his love for the art; and his father, finding it impracticable to control so marked a disposition, was at length persuaded to allow him to follow a profession for which he had shown so decided a propensity. He was first a scholar of Lambert Jacobs, a painter of little celebrity, under whom he remained some time; but he afterwards entered the school of Rembrandt, and with the advantage of that master's instruction, became one of the ablest disciples of that distinguished colourist.

G. Flink painted historical subjects and portraits; and in both he was one of the most successful, and most employed artists of his country. The magistrates of Amsterdam engaged him in many considerable works for the Stadthouse; and he painted the portraits of some of the most illustrious personages of his time, particularly the Elector of Brandenburg and the Duke of Cleves. Prince Maurice of Nassau, Stadtholder, favoured him with his protection, and employed him in many important works. The pictures of this master, without equalling Rembrandt in the richness and harmony of his tint, or the magical conduct of his light and shadow, are to be admired for a sobriety and purity of colour, and the studied and judicious arrangement of his compositions. One of his best works is Solomon praying for the Gift of Wisdom, in the council-chamber at Amsterdam; and in that of the Burgomasters is another fine picture of Marcus Curius refusing the Treasures of the Samnites. It is said by Deschamps, that on seeing some of the portraits of Vandyck, he renounced that branch of the art, and confined himself to historical painting. The burgomasters of Amsterdam had commissioned him to paint twelve large pictures for the Town-house, of which he had finished the sketches, when he died in 1660, aged 44.

FLIPART, JOHN CHARLES. A French engraver, born at Paris about the year 1700. He engraved some plates, which are executed entirely with the graver, in a neat finished style, but without much effect. We have by him:

The Portrait of Renè Choppin; *after Jannet.*

The Virgin and Infant; *after Raffaele*; for the Crozat collection.

Christ praying on the Mount of Olives; *after the same*; for the same collection.

Mary Magdalen, penitent; *after Le Brun.*

Apollo and Daphne; *after R. Houasse.*

FLIPART, JOHN JAMES. He was the son of the preceding artist, born at Paris in 1723, and was instructed in the art of engraving by his father, who he greatly surpassed. His plates are partly etched, and finished with the graver, and possess great merit. We have by this estimable artist, among others, the following:

The Portrait of J. B. Greuze, painter; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Giulio Romano*; in the Dresden collection.

Adam and Eve, after their fall; *after C. Natoire.*

Venus presenting the Arms to Æneas; *after C. Natoire.*

A Sick Man surrounded by his Children; *after Greuze.*

Twelfth-Night; *after the same.*

A Sea-storm at night; *after Vernet.*

A Sea-storm by day; *after the same.*

Christ curing the Paralytic; *after Dietricy.*

A Bear-hunting; *after C. Vanloo.*

A Tiger-hunting; *after F. Boucher.*

The Combat of the Centaurs and Lapithæ.

FLODING, PETER. A Swedish engraver, who resided chiefly at Paris. He engraved several plates, both with the graver and in aquatinta. Among others, we have the following by him :

The Portrait of Alexander Roslin, painter; *after himself.*

Apollo and Daphne; *after F. Boucher.*

Soldiers guarding a Prison; *after the same.*

A Girl sleeping, with a Dog by her; *after J. B. Deshais.*

FLORIANO, FLAMINIO. A Venetian painter, who imitated the style, and copied the works of Tintoretto with success. One of his best performances is a picture of S. Lorenzo, in the church of that Saint.

FLORIGORIO, BASTIANO. According to Ridolfi, this painter was a native of Udine, and flourished about the year 1533. He was a disciple of Pelegrino da S. Daniello, and painted history with reputation. His fresco works at Udine are almost entirely perished, but of his oil-paintings, remain a picture of St. George and the Dragon, in the church of S. Giorgio; and in the refectory of the Padri di S. Pietro Martyre, our Saviour at table with his Disciples.

FLORIS, FRANCIS. The family name of this eminent Flemish painter was de Vriendt; he was born at Antwerp in 1520, and, until he was twenty years of age, studied sculpture under his uncle Claude de Vriendt. His love of painting induced him to change the chisel for the palet, and he became a scholar of Lambert Lombard, from whose instruction he derived great advantage. He afterwards visited Italy, where he studied attentively the works of Michael Angelo and the antique. After passing some years at Rome, he returned to Flanders, with an ample collection of drawings he had made from the objects most worthy of admiration. His first productions exhibited a grander and more corret design, and a superior style of composition to what had before been witnessed by his countrymen, and he was styled by the honourable appellation of the Raffaele of Flanders. He was particularly patronised by the Counts of Hoorn and Egmont, and was received into the Academy at Antwerp in 1559. With the possession of such powers, and favoured with the public esteem and encouragement, the exertion of his talents insured to him the road to fortune and fame, which he lost by an unfortunate propensity to intemperance and excess; and it is surprising, that under such a derangement of conduct, he was able to produce the many important works which are mentioned by van Mander. He possessed an uncommon facility of invention, and a surprising freedom

of hand, of which the author above mentioned gives a striking example. When the Emperor Charles V. made his entry into Antwerp, Floris was engaged to paint the triumphal arches; and he is said to have finished seven figures as large as life, with different attributes, in one day. And on a similar occasion, when Philip II. visited the Low Countries, he painted in a few hours a large picture representing Victory, with several figures of Slaves, and the attributes of War and Peace. Of this subject he etched a plate, which is dated in 1552. His design is bold, though not always correct; his colouring is clear and brilliant, and he gave great roundness and relief to his figures. Among the principal works of Francis Floris are the Last Judgment, in the church of Notre Dame, at Brussels; in the cathedral at Antwerp, a fine picture of the Assumption; and in the chapel of St. Michael, was formerly his most esteemed work of the Fall of the Rebel Angels. It is now in the gallery of the Louvre. He died in 1570, aged 50.

FLOS, DU. See DUFLOS.

FOKKE, SIMON. A Dutch engraver, who resided at Amsterdam about the year 1744. He was a pupil of J. C. Philips, and was chiefly employed for the booksellers in small portraits and vignettes, which he executed with neatness, and was more successful than in his larger plates of historical subjects. He engraved part of the portraits for a work entitled, *Portraits Historiques des Hommes illustres de Danemarc*, published in 1746. We have also by him, among others, the following:

The Portrait of Simon Fokke; *after his own design.*

A View of the Port of Leghorn; *after Vernet.*

A View near Narni, in Lombardy; *after the same.*

A Landscape, Winter; *after P. Breughel.*

A View of the Y, near Amsterdam.

Two small plates of Animals.

The Prodigal Son; *after Spagnoletto*; in the Dresden collection.

Jacob keeping the Flocks of Laban; *after the same*; same collection.

The Death of Dido, a burlesque; *after C. Troost.*

FOLER, ANTONIO. This painter was born at Venice in 1526. He was a contemporary and friend of Paolo Veronese, whose splendid style he followed with some success in his colouring, though very deficient in his design, particularly in his large works. In his easel pictures this inferiority is less discernible, and they possess considerable merit. Among other works by this master, Ridolfi notices the following; in the church of the Abbey of S. Gregorio, three pictures of the Assumption of the Virgin, the Scourging of Christ, and the Crucifixion; in S. Barnaba, the Birth of the Virgin; and in S. Caterina, Christ praying in the Garden, and the Resurrection. He died in 1616, aged 80.

FOLKEMA, JACOB. A Dutch engraver, born at Dockum, in Friesland, in 1692. He engraved several plates after the designs of Picart, and many portraits and vignettes for the booksellers. He also executed some plates of historical subjects, which are not equal to his other works. He had a sister, ANNA FOLKEMA, who painted miniature, and engraved some few plates about 1715. By Jacob Folkema we have, among others, the following:

An Emblematical Subject on the Death of the Prince of Orange.

Time discovering the Bust of F. Rabelais, with figures and satirical and emblematical attributes; a curious print.

The Martyrdom of St. Peter and St. Paul; *after N. del Abate.*

PORTRAITS.

Michael Cervantes de Saavreda; *after C. Kort.*

John Ens, Professor of Theology at Utrecht; *after Colla.*

Petrus de Mastricht, Professor of Theology at Frankfort; *after the same.*

Humphry Prideaux, Dean of Norwich; *after Seeman.*

Suethlagius, Pastor at Amsterdam; *after Anna Folkema.*

FOLLI, SEBASTIANO. According to the posthumous work of Baldinucci, this painter was a native of Siena, and flourished about the year 1608. He was a scholar of Alessandro Casolani, and distinguished himself by several fresco works in the churches at Siena, particularly the cupola of S. Marta, and some pictures of subjects from the Life of S. Sebastiano, in the church of that saint, painted in competition with Rutilio Manetti, to whom they are in no way inferior. He visited Rome, and was employed in some considerable works for the Cardinal de Medici, afterwards Leo XI.

FONBONE. A French engraver, of little celebrity. Among other subjects he engraved some of the plates for the large set of the Views of Versailles in 1715.

FONTANA, PROSPERO. This painter was born at Bologna in 1512, and was a scholar of Innocenzio Francucci, called da Imola. He attached himself, however, more to the style of Giorgio Vasaria, preferring his expedition and facility to the diligent and careful finishing of Francucci. He is more incorrect and negligent than Vasari, and to him Lanzi attributes the principal cause of the decadence that took place in the Bolognese school at his time, until it was reformed by the Caracci, who were, notwithstanding, educated in his academy. He possessed fecundity of invention, boldness of design, a cultivated mind, and every requisite to form a great machinist; but his love of luxury and expence induced him to gratify those propensities, so fatal to the reputation of an artist, by dispatch and hurry, for the sake of gain. At Citta di Castello he painted a saloon in the Palazzo Vitelli, representing the principal atchievements of that noble family, which he finished, according to Malvasia, in a few weeks. Similar hasty productions by him are at Rome, in the Villa Giulia, and in the Palazzo di Toscana, in Campo Marzio. His best works at Bologna are the Adoration of the Magi, in S. Maria delle Grazie, which exhibits a grandeur, a facility, and a splendour, that approaches the style of Paolo Veronese. This is one of his best works, which he has signed with his name in golden letters. In the same church is a fine picture of the Annunciation; in la Morte, a Deposition from the Cross; and in S. Giovanni Batista, a picture of the Virgin and Infant, with S. Catarina, S. Paolo, and S. Agostino, one of his most copious compositions. He was also an eminent portrait painter, and distinguished himself at Rome in that branch in the pontificate of Julius III. and three of his successors. He died at the advanced age of 85, in 1597.

FONTANA, LAVINIA. This eminent paintress was the daughter of the preceding artist, born at Bologna in 1552, and was instructed in the art by her father. In the churches at

Bologna there are some pictures by this lady, painted in the style of Prospero Fontana, of which the most worthy of notice are the Crucifixion, in La Madonna del Soccorso; the Miracle of the Loaves, in il Mendicanti; S. Francis da Paola resuscitating a dead Person, in la Morte; and the Annunciation at the Cappuccini. Her greatest merit was, however, in portrait painting, which she practised at Rome with the greatest success. She first visited that capital, according to Baglioni, during the pontificate of Gregoria XIII. whom she painted, and the portraits of many persons of distinction; and was considered one of the ablest artists of her time. Lanzi says she possessed a suavity of pencil (particularly after having seen the works of the Caracci) which is admirable; and some of her portraits might have passed for the works of Guido. She died at Rome in 1614, aged 62.

FONTANA, ALBERTO. This painter was a native of Modena, and flourished about the year 1540. He was a fellow student with Niccolo del Abate, under Antonio Begarelli, and in conjunction with his co-disciple, painted the pannels of the Butchers' Hall at Modena; a work which Scannelli, in his *Microcosmo della Pittura* says, appears to have been the production of Raffaello, though he erroneously ascribes it entirely to N. Abate. There is certainly a great similarity in their style; but, although Alberto Fontana resembles Niccolo in the airs of his heads, he is always unequal to him in his design, and there is something red and heavy in his colouring. He died in 1558.

FONTANA, GIOVANNI BATISTA. This artist was born at Verona about the year 1524. He was a designer as well as an engraver, and etched several plates from his own designs, in a free masterly style; among other prints we have the following by him:

A set of middle-sized plates, of subjects from the *Æneid*.

St. Peter Martyr; *after Titian*.

The Battle of Cadore, between the Imperialists and the Venetians; *after the same*.

The Crucifixion.

Twenty-eight subjects from the Life of Romulus; dedicated to Ferdinand, Archduke of Austria. 1573.

FONTANA, DOMENICO MARIA. He was born at Parma about the year 1540, and learned the art of engraving at Bologna, and engraved several plates from his own designs, as well as after other masters. We have by him:

The Flight into Egypt, with a mountainous Landscape.

The Sabine Women making Peace between the Romans and the Sabines.

St. John preaching in the Wilderness.

Mount Calvary, with a Latin inscription.

Christ going to Calvary. 1584.

FONTANA, VERONICA. This lady was the daughter of the preceding artist, and was instructed in design by her father and Elizabeth Sirani. She executed some neat wooden cuts, principally small portraits.

FONTANIEU, M. DE. A French amateur engraver, who etched for his amusement a few small plates of animals, &c. some of them are dated 1760.

FONTEBASSO, FRANCESCO. A Venetian painter and engraver, born at Venice in 1709. He received his first instruction in the art at Rome, but he afterwards studied at Venice, under Sebastiano Ricci. His works as a painter are little known. As an engraver, we have by him :

The Virgin appearing to St. Gregory, who is praying for the Delivery of the Souls in Purgatory ;
after *Sebastian Ricci*.

A set of seven fantastical subjects ; *from his own designs*.

FONTEBUONI, ANASTAGIO. This painter was a native of Florence, and was educated in the school of Domenico Passignano. According to Baglioni, he visited Rome in the pontificate of Paul V. where he painted some pictures for the churches, which Lanzi observes should not remain unnoticed. In S. Giovanni de Fiorentini, are two admired pictures of the Birth and the Death of the Virgin, which are considered his best works ; in S. Maria, in Selci, the Annunciation. The Vault of S. Giacomo de Spagnuoli is painted by Anastagio. This promising artist died young.

FONTENAY, JOHN BAPTIST BLAIN DE. A French flower painter, born at Caen, in Normandy in 1654. He was a scholar of John Baptist Monnoyer, and had some merit in painting flowers and fruits, with vases, ornamented with bas-relief. Louis XIV. employed him for some time at the Gobelins. He died at Paris in 1715, aged 61.

FONTUZZI. See FANTUZZI.

FOPPA, VINCENZIO. This old painter was a native of Brescia ; and is regarded as the founder of the Milanese school. He is said, by Ridolfi, to have flourished about the year 1407 ; but Lanzi disputes his having lived at so early a period, as he had found a picture of the Crucifixion by this master in the Cararra gallery at Bergamo, inscribed *Vincentius Brixienensis, fecit, 1455*. And he is stated by Zamboni, in his *Memorie di Brescia*, to have died in 1492, as appears by the inscription on his tomb in the church of S. Barnaba, at Brescia. Lommazzo states him, erroneously, to have been born at Milan ; and bestows on him the absurd and extravagant eulogium, “ that he traced his figures from the sculpture of Lisippus ; that from his writings Bramante learned perspective ; that his book was of great utility to Raffaele, Polidoro, and Gaudenzio, and that Albert Durer was a plagiarist of his inventions.

The works of V. Foppa evince a correct design of the nude, an excellent colour, with great truth and character in the expression of his heads. His best productions are his pictures of the Trinity, and S. Orsola, in S. Pietro Oliveto, at Brescia ; and the Martyrdom of St. Sebastian, in S. Maria di Brera, at Milan.

FORABOSCO, or FERABOSCO GIROLAMO. This painter is said, by Orlandi, to have been a native of Venice, though claimed by the Padouese as one of their citizens. He was a contemporary of Boschini, who gives to this master, and to the Cavaliere Liberi, the first rank among the Venetian painters of the time. He was more employed for private collections than for the churches, and was much engaged in portrait painting, in which he particularly excelled. Zanetti, in his *Pittura Veneziana*, says that Forabosco possessed a noble and penetrating genius, that he united suavity with finish, and elegance

with force; that his works were studied in every part, particularly his heads, which appeared speaking. He was living in 1660.

FORD, M. An English engraver in mezzotinto, who flourished about the year 1760. He engraved several portraits, among others:

William Stanhope, Earl of Harrington; *after Du Pin.*

Henry Singleton, Chief Justice of the Common Pleas in Ireland.

FOREST, JOHN. A French landscape painter, born at Paris in 1636. He was instructed in the first rudiments of the art by his father, an artist little known. He went afterwards to Italy, and at Rome became the scholar of Pietro Francesco Mola. After studying the works of that master for some time, he applied himself to an imitation of the grand landscapes of Titian and Giorgione. On his return to France, he was esteemed one of the ablest landscape painters of his country, and was received into the Academy at Paris in 1674. From an unfortunate process he made use of in the preparation of his colours, some of his pictures have since become dark, but his touch is spirited, and the scenery of his landscapes is grand and picturesque. He died at Paris in 1712, aged 76.

FORLI. See MELOZZO.

FORMELLO, DONATO DA. This painter was a native of Formello, in the Duchy of Bracciano. He was a disciple of Giorgio Vasari, and, according to Baglioni, visited Rome early in the pontificate of Gregory XIII. He greatly surpassed the style of his instructor, as is evident in his fresco works in a staircase in the Vatican, of subjects from the Life of St. Peter. This artist gave promise of extraordinary ability, but he died young.

FORNAVERT, J. P. An obscure engraver, who was chiefly employed by the booksellers. Mr. Strutt mentions a frontispiece to a book of devotion by this artist, representing Moses and Aaron, with the Four Evangelists. It is neatly executed with the graver, in a stiff, formal style.

FORNAZERIS, JACOB DE. A French engraver, who flourished about the year 1615. He resided at Lyons, and appears to have been principally employed for the booksellers, though his plates are executed in a style very superior to the generality of artists of that class. He engraved several frontispieces, which he generally embellished with small historical figures, correctly drawn. His plates are very neatly executed with the graver, though in a formal style. We have the following frontispieces, among others, by him:

——— To the *Biblia Sacra Lugduni*. 1606; in quarto.

——— 1609; in folio.

——— *Tabula Chronographica; Lugduni*. 1616; in folio.

——— *Praxis Fori Pœnitentialis Lugduni*. 1616; the same.

——— *The Commentaries of J. Fernandus*. 1622; the same.

FOSSATO, DAVID ANTONIO. A Venetian painter and engraver, who flourished about the year 1620. His works as a painter are little known; but he etched several plates of

landscapes and historical subjects, after various masters, of which the following are the most worthy of notice :

- Diana and Calisto; *after Solimene.*
 - The Family of Darius before Alexander; *after P. Veronese.*
 - Jupiter fulminating the Vices; *after the same.*
 - Rebecca and the Servant of Abraham; *after A. Bellucci.*
 - The Vocation of St. Peter to the Apostleship; *after the same.*
 - A set of twenty-four Views of Venice, and landscapes; *after Marco Ricci.*
- He sometimes marked his plates with the cipher **AD**.

FOSSE, CHARLES DE LA. An eminent French painter, born at Paris, in 1640. He was educated under Charles le Brun, and having gained the prize at the Academy, he was sent to Italy to study, with the pension of the King. He appears to have been less sensible of the sublime beauties of the Roman school, than the seductive colouring of the Venetian, and by studying the works of Titian and P. Veronese, he returned to Paris one of the most accomplished colourists of the French school. He was immediately taken into the service of Louis XIV. and was first employed in painting four pictures for the apartments in the Thuilleries. His next work was the chapel in St. Eustache, where he painted in fresco Adam and Eve, and the Marriage of the Virgin. He painted at Versailles the Sacrifice of Iphigenia; the infant Moses saved from the Nile; and in the chapel the Resurrection. At Marly, a picture of Bacchus and Ariadne; and at Trianon, Apollo and Thetis. These works brought him into great repute; and he was received into the Academy at Paris in 1693. His picture of reception was the Rape of Proserpine. La Fosse visited England in the reign of James II. and was employed in ornamenting the mansions of some of the nobility, particularly the Duke of Montague, for whom he painted two ceilings, of the Apotheosis of Isis, and an Assembly of the Gods. His principal work at Paris is the Cupola of the Invalids, which is fifty-six feet diameter, representing St. Louis before the Virgin, and Christ with a glory of Angels, and in the angles, the Four Evangelists. In the choir of Notre Dame he painted the Nativity and the Adoration of the Magi. Although the genius of La Fosse was equal to great and copious compositions, his design is neither elegant nor correct; and though he is considered as one of the best colourists among his countrymen, he is very distant from the verity and clearness of Titian or Vandyck. He died at Paris in 1716, aged 76.

FOSSE, JOHN BAPTIST DE LA. A French engraver, born at Paris in 1721. He was a pupil of Stephen Fessard, and was employed by the booksellers, for whom he engraved several book plates, particularly for an edition of Ovid's *Metamorphoses*, and for Fontaine's *Fables*. We have also several portraits by him after the designs of Carмонтel, among which are the following :

- The Duke of Orleans on horseback.
- The same, with his Son, the Duke de Chartres.
- M. Rameau.
- The Abbé de Chauvelin. 1757.
- The unfortunate Calas Family.

FOUCHIER, BERTRAM DE. A Dutch painter, born at Bergen-op-Zoom in 1609. He was sent to Antwerp when very young, where he became a scholar of A. Vandyck. When

that master left Antwerp to visit England, Bouchier returned to Holland, where he studied under John Bylart, at Utrecht. He afterwards went to Rome, where he met with encouragement during the pontificate of Urban VIII. He remained at Rome three years; and would probably have acquired a distinguished reputation in that capital, if he had not been implicated in a quarrel, which obliged him to quit Rome. The fame of the Venetian painters drew him to Venice, where he particularly attached himself to study the works of Tintoretto. After an absence of eight years he returned to Holland, where he soon found that neither the style he had acquired in Italy, nor the subjects of his pictures, were agreeable to the taste of his countrymen. He therefore abandoned historical painting, and applied himself to paint similar subjects to those of Ostade and Brower, representing assemblies of peasants and drunken frolics, which were admired in his time, and are still to be found in the collections in Holland. He died in 1674, aged 65.

FOUQUIERES, JAMES. This painter was born at Antwerp in 1580, where he received some instruction from Josse Momper, and afterwards studied under John Breughel, though he adopted a style of landscape painting different, and very superior to either of those masters. In this branch of the art he arrived at an excellence that induced Rubens occasionally to employ him to paint the back-grounds of his pictures. He afterwards visited Italy, where he greatly improved his style, by studying the works of Titian, whose fine landscapes were the particular objects of his admiration. On his return to Flanders, he was invited to the court of the Elector Palatine, whose palace he ornamented with some considerable works. In 1621 he went to Paris, and was employed by Louis XIII. in the great gallery of the Louvre. His pictures were so much admired by that monarch, that he conferred on him the honour of knighthood. This mark of distinction is said by M. D'Argenville to have rendered him so vain and ridiculous, that he afterwards never painted without his sword by his side. He became so proud and overbearing, that his insolent conduct to Nicholas Poussin, who was employed by the King at the same time in the Louvre, was the means of depriving France of the talents of that admirable painter, who left Paris in disgust, and resided at Rome for the remainder of his life. Fouquieres was, notwithstanding these foibles, a distinguished painter of landscapes; his pencil is free and firm, and his colour, both in oil and in fresco, is clear and fresh, though occasionally cold, and partaking too much of the green. The figures with which he embellished his landscapes are correctly drawn, and touched with great spirit. He died at Paris in 1659, aged 79.

FOURDRINIÈRE, PETER. A French engraver, who flourished about the year 1730. He chiefly resided in London, and engraved several plates for the embellishment of books, plays, and pamphlets. He also executed some large plates of architectural views, which are his best performances, some of which were for a large folio volume of the *Villas of the Antients*, published by Robert Castel in 1728. He also engraved some of the plans and elevations of Houghton Hall.

FOURNIER, ———. A French engraver, of little note, who executed part of the plates for a small folio volume, entitled *Les Tableaux de la Pénitence*.

FOUTIN, J. This engraver was probably a Goldsmith, as the only prints known by him are some plates of ornamental foilage, with grotesque heads, figures, &c. They are signed *J. Foutin, a Chasteaudun*, and dated 1619.

FRAGONARD, HONORE. A modern French painter and engraver, born at Nice in 1733. He studied at Rome under the pension of the King, and soon after his return to Paris was received into the Academy, in 1765. He painted historical subjects and bacchanals with some reputation. By this artist we have several etchings, from his own designs, and, after various masters, among which are the following:

The Circumcision; *after Tiepolo.*

The same subject; *after Sebast. Ricci.*

Christ with the Disciples at Emaüs; *after the same.*

The Last Supper; *after the same.*

St. Roch; *after Tintoretto.*

The Conception; *after the same.*

Four Bacchanilian subjects; *after his own designs.*

FRANCESCA, PIETRO DELLA, DA BORGO S. SEPOLCRO. This old painter, sometimes called Pietro Borghese, was born at Borgo S. Sepolcro, in the province of Umbria, in 1398. At the age of fifteen he had made great proficiency in the mathematics and other studies, when he turned his thoughts to painting. He was taught the incipient principles of design by some obscure artist; but he was principally indebted to the genius with which nature had endowed him for his attainments in the art. He first distinguished himself at the court of the Duke of Urbino, where he only painted some small pictures, which Lanzi observes, are not the usual commencements of a great master. He visited Rome in the pontificate of Nicholas V. by whom he was employed in the Vatican, where a large picture by him still remains, representing that Pontiff, with several cardinals and bishops; in which there is a truth of character in the heads that is superior to the artists of his time. At Arezzo are shewn some of his works, in the choir of the Conventuali, which prove how much the art had advanced from its infancy in the time of Giotto. If he had possessed the grace of Masaccio, he would nearly have equalled that master. At Borgo S. Sepolcro, in the public palace, is a picture of S. Lodovico by this master; and in the church of S. Chiara the Assumption, with the Apostles, in which, though there remains some degree of gothicity and stiffness in the design, yet, in the colouring and in the airs of the heads, it evinces the dawning of that great style which was afterwards improved by his scholar Pietro Perugino, and was perfected by Raffaello. According to Vasari, he became blind in his sixtieth year, in 1458, though he lived to the age of 86, and died in 1484.

FRANCESCHI, PAOLO, called PAOLO FIAMMINGO. This painter was born in Flanders in 1540, but went young to Venice, where he became a scholar of Tintoretto, and resided in that city the remainder of his life. He principally excelled in painting landscapes, although he sometimes painted historical subjects. In the church of S. Niccolo de Frari, at Venice, are two pictures by this master, of the Descent from the Cross and St. John preaching in the Wilderness, which are commended by Ridolfi. He was employed by the Emperor Rodolphus II. for whom he painted several landscapes, and other subjects. He died at Venice in 1596, aged 56.

FRANCESCHIELLO. See DE MURA.

FRANCESCHINI, BALDASSARE, called IL VOLTERANNO. According to Baldinucci, this painter was born at Volterra in 1611. He was called Il Volterrano Giuniore, to distinguish him from Daniele Ricciarelli da Volterra, and first studied under Matteo Rosselli, but he afterwards became a scholar of Giovanni de S. Giovanni. He is said to have excited the jealousy of that master, who, having engaged him as his coadjutor in some works in the Palazzo Pitti, after witnessing his capacity, thought it prudent to dismiss him. He was one of the most distinguished fresco painters of his time, in which he was more employed than in easel pictures. The fire of an ardent genius was tempered by reflection and decorum, and his natural taste of design was strengthened and varied by his study of the best works of the schools of Parma and Bologna. The praise bestowed on this eminent artist by his biographers, is considered by Lanzi rather parsimonious than extravagant, as will be evident to whoever considers his ingenious invention; the correctness of his design, so rare in machinists; his perfect knowledge of foreshortening; the spirited movement of his figures; and the quiet harmony of his colouring. The cupola of the Capella Niccolini, in the church of S. Croce, at Florence, surprises even the admirers of Lanfranco. That of the Nunziata is equally admirable; and the vault of a chapel in S. Maria Maggiore, representing Elias, is so finely foreshortened, that it reminds the spectator of the celebrated S. Rocco, of Tintoretto. Proportionate qualities shine in his oil pictures; such is his S. Filippo Benizzi, in the Nunziata at Florence; his S. Giovanni Evangelista, in the church of S. Chiara at Volterra; and his S. Carlo Borromeo, communicating the Pestiferous, in the Nunziata at Pescia. He is highly respectable in his easel pictures, of which there are many at Florence and Volterra, particularly in the palazzi Maffei and Sermolli. He died in 1689, aged 78.

FRANCESCHINI, CAVALIERE MARC ANTONIO. This eminent painter, who Lanzi styles one of the heads of the new Bolognese school, was born at Bologna in 1648. From the academy of Gio. Batisti Galli he passed into that of Carlo Cignani, of whom he became the most assiduous assistant, and the most particular friend; and this attachment was increased by his marrying him to his cousin, the sister of Quaini. Cignani distinguished him above all his scholars, keeping him apart from his fellow students, furnishing him with select models for the design of the nude, and directing him in the use to be made of them in his compositions. By a constant study of the best productions of art, under the eye of Cignani, he acquired the tasteful choice and grandeur of his instructor, to which he added a certain *vaghezza* of colour, and a novelty of style entirely his own. Rich in ideas, facile and prompt in his operation, his powers were peculiarly adapted to the functions of a great machinist. His colouring is clear, without coldness, and his compositions are copious, without confusion. The principal works of M. A. Franceschini, at Bologna, are a ceiling in the Palazzo Ranuzzi; a fine picture of the Annunciation at the Institute; the Death of St. Joseph, in the church of Corpus Domini; St. John in the Isle of Patmos, in la Carità; and St. Francis di Sales kneeling before the Virgin and Infant, in la Madonna di Galeria. At Rimini, in the church of the Augustines, is a fine picture of S. Tommaso da Villanova giving Alms to the Poor. This eminent artist continued the exercise of his talents with little apparent diminution of his powers, until he reached the advanced age of eighty-one. His picture of the Founders of the Order, at the Padri Servi at Bologna; and his Pietà, at the Agostini at Imola, painted when he was near eighty, have no appearance of feebleness or senility. He died in 1729, aged 81.

FRANCESCHINI, GIACOMO. He was the son and scholar of the foregoing artist, born at Bologna in 1672. He painted history in the style of his father; and there are some of his pictures in the churches at Bologna. In S. Maria Incoronata, is a picture of S. Usualdo, St. Margherita, S. Lucia, and S. Cecilia; in S. Simone, the Crucifixion; and in S. Martino, S. Anna. He died in 1745, aged 73.

FRANCESCHINI, DOMENICO. An indifferent modern Italian engraver, by whom we have a slight etching of the Amphitheatre of Flavius; dated 1725.

FRANCESCHINI, VINCENZO. This artist was probably a relation of the preceding engraver. He executed part of the plates for the Museo Fiorentino; published in 1748. They are usually marked with the initials of his name, V. F.

FRANCESCHINO. See CARACCI FRANCESCO.

FRANCESHITTO. Lanzi states this painter to have been a native of Spain, and a scholar of Luca Giordano, who was accustomed to assert that the disciple would surpass his master. He accompanied that painter to Italy, on his leaving Madrid; and at Naples gave proof of the prediction of Luca, in a picture he painted for the church of S. Maria del Monte, representing S. Pasquale, with a beautiful choir of Angels, and a grand landscape. This promising artist died young at Naples.

FRANCHI, ANTONIO. This painter was born at Lucca in 1634, though domiciliated at Florence. He was a scholar of Baldassare Franceschini, called Il Volterrano, and was a reputable painter of history. His picture of S. Giuseppe di Calassanzio, in the church of the Padri Scolopi, is admired for the correctness of its design, and the vigour of its effect. In the parochial church of Caporignano at Lucca, is his most capital work of Christ giving the Keys to S. Peter. He was employed by the Grand Duke of Tuscany, for whom, as well as for private collections, he painted several easel pictures. He wrote a book on art, entitled *La Teorica della Pittura*, printed, after his death, in 1739. He died in 1709, aged 75.

FRANCIA. See RAIBOLINI.

FRANCISQUE. See MILE.

FRANCK, or FRANCKEN JEROME. This Flemish painter was born at Herenthals, near Antwerp, about the year 1544, and was a disciple of Francis Floris. He afterwards visited France in his way to Italy, and passed some time at Paris, where he was employed by Henry III. whose portrait he painted, and was appointed painter to the King. He afterwards went to Rome, where he studied for some time. On his return to Flanders, he established an academy, and after the death of Francis Floris, the scholars of that master placed themselves under the tuition of Jerome Franck. In the cathedral at Antwerp is a picture by this master representing one of the miracles of St. Gomer, signed H. F. F. 1607. The principal altar-piece in the church of the Cordeliers at Paris, representing the Nativity, is by Jerome Franck. It was painted in 1585.

FRANCK, or FRANCKEN FRANCIS, called THE ELDER. This painter was the younger brother of the preceding artist, born at Antwerp about the year 1546, and was also instructed in the art by Francis Floris. He painted history with considerable reputation, and was received into the Academy at Antwerp in 1581. His most esteemed work was an altar-piece in the cathedral at Antwerp; the principal picture representing Christ amidst the Doctors; and the two folding-doors, the Baptism of St. Augustine, and the Miracle of the Widow of Sarepta. His easel pictures are preferable to his larger works; they are well coloured, and touched with great freedom and effect. He died at Antwerp in 1616, aged 70.

FRANCK, or FRANCKEN AMBROSE. He was the youngest brother of Jerome Franck, born at Antwerp about the year 1549, and, as well as his brothers, studied under Francis Floris. He painted history, and some of his pictures are in the churches of the Low Countries. In the cathedral at Antwerp there is an altar-piece representing the Martyrdom of St. Crispin, and a picture of St. Luke painting the Portrait of the Virgin.

FRANCK, or FRANCKEN SEBASTIAN. This painter was the elder son of Francis Frank, called the Old, born at Antwerp in 1573. He was a disciple of Adam van Oort, and at first distinguished himself in painting battles and skirmishes of cavalry. He afterwards painted landscapes, into which he introduced subjects from sacred history. In these he was one of the most esteemed artists of his time. Some of his best works are in the collection of the Elector Palatine, one of which is highly valued, representing the works of Mercy.

FRANCK, or FRANCKEN, FRANCIS, called THE YOUNGER. He was the younger son of Francis Franck the Elder, born at Antwerp in 1580. He was instructed in the art by his father, whose style he followed for some time. He afterwards visited Italy, and resided chiefly at Venice, where he studied the works of the great colourists of that school. After an absence of three years he returned to Antwerp, and was received into the Academy there in 1605. He painted several pictures for the churches at Antwerp; one of the most esteemed of his works is our Saviour disputing with the Doctors in the Cathedral. Cornelius de Bie dates his death in 1642, at the age of 62.

FRANCK, or FRANCKEN, JOHN BAPTISE. He was the son of Sebastian Franck, born at Antwerp in 1600. He received his first instruction from his father, and for some time followed his style, which he afterwards improved, by an attentive study of the works of Rubens. His first efforts were historical subjects; but he adopted a mode of representing the interiors of saloons and galleries, embellished with pictures and statues, &c. with galant assemblies of figures and conversations. His works of that description were painted with great beauty of colouring, and a very spirited touch. They were greatly sought after, and were placed in the choicest collections. He possessed a talent of imitating the peculiar touch and style of each master in the small pictures he introduced into his galleries, so exactly, that it was easy to point out the original painter.

FRANCK, CONSTANTINE. This painter was born at Antwerp about the year 1660. He excelled in painting battles and sieges; and though his pictures of those subjects may

not be equal to the works of Vandermeulen, they possess great merit. His most capital performance was a picture representing the Siege of Namur by King William, in which he had introduced the portrait of that monarch, and of the principal generals that attended him. The town was seen in the distance, and the encampment was between the principal group of figures and the city. This picture was much superior to his usual productions, which are sometimes rather dry and hard.

FRANCK, JOHN ULRICH. A German designer and engraver, born at Kaufbeuren, in Suabia, in 1603. He resided chiefly at Augsburg, where he etched several plates, after his own designs; among others, we have the following by him :

A set of four Battles of Cavalry; *Hans Ulrich Franck, f. 1643.*

The Meeting of David and Abigail.

Alexander and the dying Darius. 1644.

FRANCK, JOHN. This engraver was the son of the preceding artist, and engraved several portraits for the booksellers, of which are some of those in the *Priorata Hist. Leop.* In conjunction with Susanna Sandrart and J. Meyer, he engraved a set of the gardens and fountains in the vicinity of Rome.

FRANCKALLS, BAPTIST. An obscure engraver, mentioned by Florent le Comte, who says he excelled in engraving tournaments, theatrical scenes, and magnificent decorations.

FRANCO, BATISTA, called IL SEMOLEI. This eminent painter and engraver was born at Venice in 1498, where he was instructed in the first rudiments of the art. He went to Rome when he was young, and attached himself to an attentive study of the works of Michael Angelo Buonaroti. He also copied at Florence every production of that great master, in pictures, sculpture, and drawings. By his constant contemplation of these admirable objects, he became one of the ablest designers of his time, although he was less successful in colouring. Vasari considers as some of his best works the frescos he painted for a chapel alla Minerva at Rome, of some subjects from the Evangelist. He painted in fresco the choir of the Metropolitan church at Urbino, and a picture in oil representing the Virgin and Infant between St. Peter and St. Paul, painted, according to Lanzi, in the best style of Florentine art, though there is something of stiffness in the figure of St. Paul. In the sacristy of the cathedral at Osimo, are several easel pictures of the life of our Saviour, which are regarded as rarities, as he seldom painted in small. As an engraver, Batista Franco is deserving of particular attention. It is not certainly known from whom he learned the use of the graver; but it has been supposed that he was instructed by Marc Antonio Raimondi; and this conjecture is strengthened by a near resemblance between the style of B. Franco and that of Giulio Bonasone, who was unquestionably a disciple of Marc Antonio. His plates are worked entirely with the graver, though some of them have the appearance of being assisted with the point. They are executed in a free, bold, but agreeable style. His masses of light and shadow are broad and masterly; and his design exhibits the grandeur and correctness of the great model from which he formed himself. He generally marked his plates B. F. V. F. for *Batista Franco Venetus, fecit.* The following are his principal plates :

Moses striking the Rock.
 Abraham meeting Melchisedeck.
 Abraham sacrificing Isaac.
 The Israelites gathering Manna in the Desert.
 The Captive Kings brought before Solomon.
 The Adoration of the Shepherds, with Angels in the Clouds.
 The Virgin and Infant, with St. John.
 St. John the Baptist.
 St. Jerome holding a Skull.
 Christ disputing with the Doctors.
 The Entombing of Christ by the Disciples.
 Simon the Magician before the Apostles.
 The Cyclops at their Forge.
 Hercules and Dejanira.
 The Donation made to the Church by the Emperor Constantine; *after Raffaele*.
 A Bacchanalian subject; *after Giulio Romano*.
 The Triumph of Bacchus; *after the same*.
 The Deluge; *after Polidoro da Caravaggio*.
 This artist died in 1561, aged 63.

FRANCO, GIACOMO. An Italian designer and engraver, who was probably a relation of the artist mentioned in the preceding article. He was born at Venice about the year 1560. His style of engraving resembles that of Agostino Caracci; it is free and masterly; his design is correct, and there is a fine expression in his heads. The following prints are the most worthy of notice :

Part of the plates for an Edition of Tassi's Jerusalem, published at Genoa in 1590; *after the designs of Bernardo Castelli*; the rest were engraved by *Agostino Caracci*.
 Habiti delle Donne Venetiane; published in 1626.
 A collection of portraits of the Great Men; dated 1596.
 St. Jerome; *J. Franco Romæ, sc.*
 The Crucifixion; signed *Giacomo Franco, fec.*
 Hercules between Virtue and Pleasure; from an antique basso relievo.

FRANCOIS, LUCAS. This painter was born at Mechlin in 1574. It is not mentioned by whom he was instructed in the art; but he painted history with considerable reputation, and was also much employed as a portrait painter. He passed the early part of his life at the courts of France and Spain, and was appointed painter to both those monarchs. After an absence of six years he returned to Flanders, where he painted several altarpieces for the churches, which are deservedly admired. At Tournay, in the abbey of St. Martin, is a fine picture by this master of St. Placido and St. Maurice; and in the church of St. Catherine, at Mechlin, the Martyrdom of St. Lawrence. He died at Mechlin in 1643, aged 69.

FRANCOIS, PETER. This painter is miscalled, by Mr. Pilkington, Lucas François the Young. He was the son of the foregoing artist, born at Mechlin in 1606. For some time he studied under his father, and followed his style in his large historical works; but he afterwards entered the school of Gerard Segers, whose academy was then in great repute, and adopted a mode of painting history and portraits of a size smaller than life,

which were greatly admired for the beauty of the colouring, and the neatness of his pencil. The Archduke Leopold invited him to his court, where he was favoured with the esteem and patronage of that prince. He was also solicited to visit Paris, and met with the most flattering encouragement. He rendered himself extremely acceptable to the Parisians, by his accomplishments as a man of the world, and his knowledge of music. After passing four years in France he returned to Flanders, where he continued to exercise his talents with great success. Peter François was ingenious in his compositions, a firm and correct designer, and his colouring is clear and seductive. In the church of the Nuns of Bethenian, at Mechlin, are two pictures by this master of subjects taken from the history of their order. He died in 1654, aged 48.

FRANCOIS, SIMON. A French painter, born at Tours in 1606. Without the help of a master, he had made some progress in the art, when he went to Italy, where he studied some years. At Bologna he became acquainted with Guido Reni, whose portrait he painted. On his return to France he settled at Paris, where he painted the portrait of the young Dauphin so much to the satisfaction of the court, that he looked forward with confidence to the acquisition of fortune and fame. In these flattering expectations he was however disappointed, and died in obscurity at Paris in 1671, aged 65.

FRANCOIS, JOHN JAMES. A modern French engraver, born at Nancy in 1717. He is said to have been the first that engraved at Paris in the style representing drawings made in crayons, for which he received a pension of 600 livres from the King. He also executed some small plates of portraits with the graver. The plates for the *History of the Modern Philosophers*, by Saverien, were engraved by this artist. Among others, we have by him the following prints:

Louis XV. King of France.

His Queen.

Peter Bayle; *after Carle Vanloo.*

Desiderius Erasmus; *after Holbien.*

Thomas Hobbes; *after Pierre.*

John Locke; *after Vien.*

Nicholas Malebranche; *after Bachelier.*

The Dancers; *after F. Boucher.*

A March of Cavalry; *after Parocel.*

He died at Paris in 1786, aged 69.

FRANCUCCL. See IMOLA.

FRANGIPANE, NICCOLO. This painter is believed by some to have been a native of Padua, by others of Udine. He flourished from the year 1565 till 1593; and though his works are not mentioned by Ridolfi, his talents are highly worthy of notice, from the proofs he has left of his ability. At Padua, in the church of S. Bartolomeo, is a fine picture by him of S. Francesco, painted in 1588; and at Pesaro, an altar-piece of S. Stefano. But his most admired work is his Assumption, in the church of the Conventuali, at Rimini, of which Lanzi speaks in the highest terms.

FRANQUAERT, JAMES. A Flemish painter, born at Brussels in 1596. He received a liberal education from his parents, who were of great respectability, and having shown an early inclination for the art, he was sent to Italy to study painting and architecture, where he remained some years. On his return to Flanders he was appointed principal painter and architect to Albert and Isabella, then governors of the Low Countries. He was greatly esteemed by those illustrious personages, who employed him in several public works, both in painting and architecture. The church of the Jesuits, at Brussels, was built on his plan, which he ornamented with some of his pictures. He died at Brussels, at an advanced age.

FRANS, NICHOLAS. This painter was born at Mechlin in 1539. It is not said under whom he studied; but he was a respectable painter of history. In the collegiate church of Our Lady at Mechlin, is an altar-piece by this master, representing the Flight into Egypt; and in the church of Hanswyck, near Mechlin, are two pictures by him of the Visitation and the Annunciation. His drawing is correct, and he was an excellent colourist.

FRANSSIÈRES, J. DE. A modern French engraver of little celebrity. He engraved part of the plates for a set of Turkish habits, published at Paris in 1714, by M. de Ferriol.

FRARI, FRANCESCO. See **BIANCHI**.

FRATE, IL. See **PORTA**.

FRATELLINI, GIOVANNA. This celebrated paintress was born at Florence in 1666. The early disposition she showed for the art recommended her to the notice of the Grand Duchess Victoria, who took her under her protection, and had her instructed in drawing and music, by the best masters. She was afterwards taught miniature painting by Ippolito Galantini, and finished her studies under Ant^o. Domenico Gabbiani. She painted historical subjects and portraits in oil, miniature, and in crayons, but chiefly excelled in the latter, in which she is no way inferior to the celebrated Rosalba. Her reputation soon spread throughout Italy. She painted the portraits of Cosmo III.; that of his grand-duchess, her patroness; the principal nobility of the court; and the most illustrious personages of Italy. One of her best works is in the Ducal gallery at Florence. It represents her painting the portrait of her son. This distinguished lady died at Florence in 1731, aged 65.

FRATELLINI, LORENZO MARIA. This painter was born at Florence in 1690. He was the son of the lady mentioned in the preceding article, by whom he was instructed in the elementary principles of design. He afterwards studied under A. Domenico Gabbiani, who had been the instructor of his mother. Under that master he acquired a ready and correct manner of designing, and became a promising painter, both in history and portraits; but he died in the prime of life, in 1729.

FREMINET, MARTIN. This artist was born at Paris in 1567. He was the son of an obscure painter, who taught him the rudiment of the art, and without any better instruc-

tion he acquired sufficient ability to produce his picture of St. Sebastian, in the church of S. Josse, at Paris. He afterwards went to Italy, and arrived at Rome at the time when the artists were so divided between the styles of Michael Angelo Caravaggio, and Cavaliere Giuseppe Cesari. He formed an intimacy with the latter, without preferring his style. The works of M. Angelo Buonaroti were the particular objects of his admiration. Freminet visited Florence, and afterwards Parma, where he studied some time the works of Parmegiano. After passing fifteen years in Italy he returned to Paris, in the reign of Henry IV. who appointed him his painter, and employed him in the chapel at Fontainebleau. He had scarcely commenced that undertaking when the King was assassinated. His successor, Louis XIII. continued him in his employment, and conferred on him the Order of St. Michael. Freminet possessed a ready invention, was a bold, rather than an elegant designer, and was perfectly acquainted with anatomy and perspective. In attempting to imitate the great style of Buonaroti, he fell into the *outré* and extravagant; and the movement of his figures is strained and violent. The ceiling of the chapel of Fontainebleau is his most considerable work: it represents subjects from the Old and New Testament, among which are Noah and his Family entering the Ark, and the Annunciation. In the angles he has represented the Sybils, designed in the tasteful style of Parmegiano. He did not long survive the finishing of the chapel, and died at Paris in 1619, aged 52.

FRERES, THEODORE. A Dutch painter, born at Eukhuysen in 1643. He was of an antient and opulent family, who gave him an education suited to his birth, and, among other accomplishments, he was taught drawing, for which he showed so strong a predilection, that his parents acceded to his desire of visiting Italy, and he passed several years at Rome, studying after the antique, and the best productions of modern art. He returned to Holland with a large collection of drawings he had made in Italy, and distinguished himself by several historical works; among which were the ceiling of a public hall at Amsterdam, and some pictures in one of the palaces of the Prince of Orange. In his studies in Italy he appears to have been more attentive to the purity and correctness of design than to the blandishments of colouring, in which he is less successful. His compositions are ingenious and tasteful. He is said by his Dutch biographer to have been invited to England by Sir Peter Lely, who promised to introduce him to the King, but finding on his arrival that the situation he expected was filled by Antonio Verrio, he returned to Holland. He is not, however, mentioned in the Anecdotes. He had just finished some considerable works in the Town-house at Enkuysen when he died, in 1693, aged 50.

FRESNE, CHARLES DU. A French amateur engraver, who, according to Basan, engraved a few plates for his amusement; among which is,

The Interview between S. Nil and the Emperor Otho III.; *after Domenichino*.

He lived about the year 1680.

FRESNOY, CHARLES ALPHONSE DU. This distinguished personage is perhaps more celebrated for his poem on the art, than for his merit as a painter. He is, however, from both, entitled to particular notice in a publication of this nature. He was the son of a respectable apothecary, born at Paris in 1611, and was destined by his father to the study

of physic, who, with that intention, gave him the best education in his power. His progress in his studies was more than usually promising; he soon became well versed in the classics, and at an early period of his life showed a marked genius for poetry. His love of painting was not less conspicuous; and when he was eighteen years of age, he ventured to express his desire of adopting it as a profession, though he was aware of the opposition that would be made to his wishes, from the known predilection of his parents in favour of a medical life. Finding it impossible to vanquish prejudices so deeply rooted, he determined to pursue the bent of his inclination, though at the risk of incurring the utmost displeasure of his parents. He accordingly placed himself under the tuition of Francis Perrier, and afterwards entered the more reputable school of Simon Vouet. After studying under those masters about three years, he formed the project of visiting Italy, although without any other resources than what he could derive from the exercise of his talent. On his arrival at Rome, his first attempts were views of the buildings and architectural ruins, in the vicinity of that city; which, though not without merit, he had great difficulty in introducing to public notice. A stranger in that great metropolis, young and destitute, deprived of all assistance from his family, he found it difficult to subsist. He languished at Rome for two years, in that state of indigence and obscurity, when Peter Mignard, who had been his fellow student under Vouet, arrived for the purpose of study. The meeting of the young friends, in a foreign country, was most cordial, and from that moment they formed the bonds of a constant attachment, which existed during the remainder of their lives. Mignard, who was more successful, divided with his friend the earnings of his art; and although he possessed a greater facility than du Fresnoy, he was frequently assisted by the profound reflections of his friend; and his perfect acquaintance with the theory of the art, of which he has given ample proof in his excellent poem. The Cardinal of Lyons employed them in copying the select works of Annibale Caracci, in the Farnese gallery; and they were most assiduous in their studies after Raffaele and the antique. Felibien has given a particular account of his works at Rome, of which the following are the principal: the Ruins of Campo Vaccino; a young Athenian visiting the Tomb of her Lover; the filial Piety of Æneas; Mars finding Lavinia sleeping on the Banks of the Tyber, one of his best pictures; the Birth of Venus, and that of Cupid. In 1753 he left Rome, to return to France, by way of Venice, and was so struck with the works of Titian, that he wrote to his friend to rejoin him in that city, where he remained eighteen months. During his residence at Venice, he painted some pictures, in which his improvement in colouring showed how much he had profited by his studies after Titian. In 1656, he returned to Paris, where he painted, among other works, a picture of St. Margaret, for the church dedicated to that saint, and four landscapes in the Hotel d'Amenonville, in which the figures were painted by his friend Mignard. The remainder of his life was employed in preparing his poem for publication, which, however, did not appear till three years after his death. He died at Paris in 1665, aged 54.

FREY, JAMES. This eminent engraver was born at Lucerne, in Switzerland, in 1681. After learning the principles of design he went to Rome, when he was twenty-two years of age, where he received some instruction from Arnold van Westerhout, and had afterwards the advantage of studying in the school of Carlo Maratti, at the same time with Robert van Audenarde. His progress was rapid; and he was soon regarded as one of the ablest artists at Rome. His drawing is correct and tasteful; and he was a perfect

master of harmony and effect. He etched his plates with spirit, and worked over the etching in a firm and masterly style. Few artists have approached nearer to the style of the painters from whom they engraved than Frey. The number of his prints is considerable, of which the following are the principal:

PORTRAITS.

Carolus Eques Maratti; *after a picture by himself.*
 Pope Innocent XIII.; *Aug. Massucius, inv.*
 Pope Benedict XIII.; *after the same.*
 Pope Gregory XIII.; *after the marble by Camillo Rusconi.*
 Hieronymus Picco de Mirandole; *P. Nelly, pinx.*
 Clementina M. Britan. Franc. et Hib. Regina; *J. Frey.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; copied from Edelinck's print *after Raffaele.*
 A Charity, with three Children; *after Albano.*
 The Death of St. Petronilla; *after Guercino.*
 The Crowning of the Virgin; *after Caracci.*
 The Virgin giving the Scapular to St. Simon Stock; *after Seb. Conca.*
 St. Francis de Paula restoring a Child to life; *after B. Lambertini.*
 The Archangel Michael; *after Guido.*
 The Four Fathers of the Church; *after the same.*
 The Death of St. Anne; *after A. Sacchi.*
 St. Romuald; *after the same.*
 The Martyrdom of St. Sebastian; *after Domenichino.*
 The Communion of St. Jerome; *after the same.*
 The Four Angels of St. Carlo Catenari at Rome, representing Justice, Temperance, Fortitude, and Prudence; *after the same.*
 The Rape of Europa; *after Albano.*
 Aurora, with the Hours dancing before the Chariot of the Sun; *after Guido*; in two sheets.
 Bacchus consoling Ariadne after the Departure of Theseus; *after the same*; in two sheets.
 An allegorical subject of Clemency; *after Carlo Maratti.*
 St. Bernard; *after the same.*
 The Adoration of the Shepherds; *after Seb. Conca.*
 St. Charles Borromeo interceding for the stopping of the Plague; *after P. da Cortona.*
 A Reposo, where St. Joseph is presenting Cherries to the infant Christ; *after Carlo Maratti.*
 Augustus shutting the Temple of Janus; *after the same.*
 St. Andrew kneeling before the Cross; *after the same.*

James Frey died at Rome in 1752.

FREZZA, GIOVANNI GIROLAMO. An Italian engraver, born near Tivoli in 1660. He was instructed in engraving at Rome by Arnold van Westerhout. His plates are etched with care, and very neatly finished with the graver, but without much force or effect. We have, among others, the following by him.

The Gallery of the Verospi Palace; seventeen plates; *after the frescoes by F. Albano.*
 A set of ten plates, including the title; after the nine pictures by Niccolo Beretoni, in the church of la Madonna in Monte Santo, at Rome.
 The Twelve Months; *after Carlo Maratti.* The same subjects are engraved by Poilly.
 The Virgin suckling the Infant; *after L. Caracci.*

The Holy Family; *after Carlo Maratti.*
 The Assumption of the Virgin; *after the same.*
 The Judgment of Paris; *after the same.*
 The Reposo, called the Zingara; *after Coreggio.*
 The Descent of the Holy Ghost; *after Guido*; scarce.
 Polyphemus on a Rock, and Galatea and her Nymphs on the Sea; *after Sisto Badalocchi.*
 Polyphemus hurling a Rock at Acis and Galatea; *after the same.*
 Venus; *after an antique painting*; for the Crozat collection.
 Pallas; *after the same*; for the same collection.

FRIANO, TOMMASO DI SAN. See MANZUOLI.

FRIDERICH, JAMES ANDREW. A modern German engraver, who lived about the year 1760. He engraved some plates of Hussars, and other horsemen; *after Rugendas.*

FRISIUS, JOHN VREDEMAN. An old Dutch engraver, born at Leuwarde, in Friesland, in 1527. He was also an eminent architect, and was employed to erect the triumphal arch for the entry of Charles V. into Antwerp. We have a book of monuments by him, entitled *Cænotaphiorum, tumulorum et mortuorum Monumentorum*, published at Antwerp in 1563, by Jerome Cock. The plates are etched and finished with the graver, with considerable intelligence.

FRISIUS, JOHN EILLART. This artist was probably related to the preceding engraver. He was chiefly employed by the booksellers, for whom he engraved some plates of portraits. Among others,

Henry IV. King of France; scarce.
 Henry of Nassau, Prince of Orange; scarce.

FRISIUS, SIMON. An eminent Dutch engraver, who was apparently of the same family as the two preceding artists. He was born at Leuwarde, in Friesland, about the year 1590, and is regarded as one of the first that brought etching to perfection. Abraham Bosse, in his treatise on the art of engraving, &c. observes, that the first artist to whom he was indebted for intelligence, was Simon Frisius, who he thinks entitled to great credit, as being one of the first that handled the point with freedom and facility. His etchings are bold and masterly; and in his hatchings he approaches the neatness and strength of the graver. The prints of Frisius are scarce, and are much esteemed. The small figures which he occasionally introduces into his landscapes, are correctly drawn. He frequently marked his plates with the initials S. F. fecit, and some times with the word fecit only. The following are his principal works:

A set of twelve small heads of female Saints and Sybils; marked fecit; *after his own designs.*
 A set of portraits; *after Henry Hondius.*
 A set of twelve plates of Birds and Butterflies; *after Mark Gerard.*
 Twenty-five Views and Landscapes; *after Matt^w Brill*, entitled, *Topographia Variorum Regionum, aeri incisa a Simone Frisio, ab J. Visschero excusa.* 1651.
 A mountainous Landscape on the Sea-coast, with figures; marked *Henry Goltzius, inv. Simon Frisius, fec.*
 A Landscape, with a Tower. 1608; *Henry Goltzius, inv.*

A Landscape, with the story of Tobit and the Angel; *P. Lastman, inv. S. Frisius, fec. aqua fort.*

A Landscape, with the Flight into Egypt; *Hondius, inv. S. Frisius, fec.*

A Landscape, with two pastoral figures; marked *S. Frisius*; highly finished, and very scarce.

FRITS, or FRITZ, PETER. A Dutch painter, born at Delft in 1635. He painted incantations, spectres, and other eccentric absurdities, in the style of Jerome Bos.

FRITZSCH, CHRISTIAN. This engraver was a native of Hamburg. He was chiefly employed by the booksellers, for whom he engraved some portraits, among which are,

Pope Benedict XIV.

John Churchill, Duke of Marlborough.

FROSNE, JOHN. A French engraver, born at Paris about the year 1630. He was principally employed in engraving portraits, of which the Abbé de Marolles had collected forty-three. He also engraved part of the large ornamental plates for the collection of Views, &c. by S. de Beaulieu. We have, among others, the following portraits by him:

Claude Baudry, Abbé de la Croix; *after Le Bon. 1657.*

Louis de Lorraine, Duc de Joyeuse.

Henry d'Orleans, Duc de Langueville.

Nicholas Dauvet, Comte de Desmarez; *after Stresor.*

Nicholas Potier, President of the Parliament.

M. Dreux d'Aubray.

FRUTET, FRANCISCO. This painter was a native of Flanders, though he principally resided at Seville. He flourished about the year 1548. It is not known by whom he was instructed in the art. His style of design bears little resemblance to that of his country, and exhibits a grandeur of form, and an elevation of character, that partake of the Roman school. His most admired performance is in the chapel of the Hospital of St. Cosmo and St. Damian at Seville. In the centre picture he has represented the Crucifixion; on the inside of the folding-doors Christ bearing his Cross, and the Entombing; on the outside, the Virgin and Infant, with St. Bernard.

FRUYTIERS, PHILIP. This painter was born at Antwerp in 1620. He first painted historical subjects in oil, and had given proof of considerable ability in an altar-piece, representing the Virgin and Infant seated on a Globe, with a Choir of Angels, painted for the cathedral, when he quitted oil painting for distemper and miniature, and was the most celebrated artist of his time in those branches. His colouring is excellent, and his compositions evince a ready invention. His works were greatly esteemed by Rubens; and it is no slender proof of his merit, that he was employed to paint the portraits of that great master and his family, which he executed entirely to his satisfaction. Fruytiers etched some plates in a very masterly style; they are principally portraits.

FRYE, THOMAS. An English portrait painter and engraver in mezzotinto, born about the year 1724. He was a respectable artist, and painted portraits with success, both in oil and in miniature. He also scraped several plates of portraits in mezzotinto, most of which are as large as life. Among others are the following:

His Majesty George III.

The Queen.

His own Portrait.

That of his Wife.

The celebrated Miss Pond.

FUESSLI, MATTHIAS. A Swiss painter, born at Zurich in 1598. He was a scholar of Gothard Ringgli, and afterwards studied in Italy. He painted battles, the plundering of towns, and conflagrations. He died in 1665, aged 67.

FUESSLI, JOHN CASPAR. This painter was born at Zurich in 1706. He studied for some time at Vienna, under John Kupetsky, and became an eminent painter, particularly in portraits. After residing some years at Rastadt, in the quality of painter to the court, he returned to his native city, and practised his art with reputation. He painted a series of magisterial portraits, which have been engraved in mezzotinto by Valentine Daniel Preisler and others. To this estimable artist we are indebted for the lives of the Swiss painters, in three volumes, with portraits and vignettes, designed and engraved by himself. He died in 1781, aged 75.

FULCO, GIOVANNI. This painter was born at Messina in 1615. After having learned the first principles of design in his native city, he went to Naples, where he entered the school of Cavaliere Massino Stanzione. He is said by Hakert, in his *Memorie de Pittori Messinese*, to have been a firm and correct designer, and to have excelled particularly in the representation of children. Many of his pictures have been destroyed by the earthquakes, to which his country is subject. Of those that remain are his fresco works, and a picture in oil of the Birth of the Virgin, in the chapel of the Crucifixion, at the Nunziata de Teatini, at Messina. He died about the year 1680.

FULLER, ISAAC. An English painter, who flourished in the reign of Charles II. Of his family, or instructor in his own country, nothing is known; but he studied some years under Francis Perrier, at Paris. He wanted invention and imagination to succeed in historical painting; and his works of that description have little claim to notice. This will be readily admitted by whoever has seen his miserable performances at Magdalen and All Souls colleges, at Oxford, though Mr. Addison wrote a Latin poem in praise of the former. He had, however, a correct delineation of the model before him, which enabled him to succeed better in portrait painting; many of which, independent of a strong resemblance, are bold and masterly. His own portrait, which is in the gallery at Oxford, though eccentric, is touched with great force, and full of character. Fuller etched some plates for a drawing-book, called *Libro da disegnare*; and in conjunction with Tempesta and Henry Cooke, etched the plates for the Moral Emblems, by Cæsar Ripa; they are very indifferently executed. Mr. Strutt miscals this artist John. He died in London in 1672.

FUMACCINI. See SAMACCHINI.

FUMIANI, GIOVANNI ANTONIO. This painter was born at Venice in 1643, though he was educated at Bologna. After acquiring an excellent style of design and composition in that

distinguished school, he returned to Venice, where he studied for some time the splendid and ornamental principles of Paolo Veronese. With such advantages, it was expected that he would have distinguished himself; but in his best works there is a coldness and languor in his colouring, a feeble arrangement of light and shadow, and a want of expression, unusual in the school in which he was brought up. Lanzi considers his picture of Christ disputing with the Doctors, in the church of La Carita, as his best performance. He died in 1710, aged 67.

FUMICELLI, LODOVICO. This painter was a native of Trevigi, and flourished about the year 1536. It is not certainly known whether he was a scholar of Titian or not; but Lanzi regards him as one of the ablest and most memorable of his imitators. In 1536, he painted the principal altar-piece of the Padri Eremitani at Padua, representing the Virgin and Infant seated in the clouds, with S. Agostino, S. Jacopo, and Santa Marina below; which, according to Ridolfi, is designed and coloured in a style worthy of the greatest masters. In the church of the Padri Serviti, at Trevigi, he painted a picture of S. Liberale and S. Caterina, with two laterals, representing S. Sebastiano and S. Filippo, the founder of their order. It is to be regretted, that the offer of an advantageous situation in the engineers, tempted him to abandon painting.

FUNGAI, BERNARDINO. This painter was born at Siena, and flourished about the year 1512. His style retains something of the dry stiff manner which preceded him, though not more than many of his contemporaries. Among the works of this master which remain, are the Virgin and Infant, with several saints, at the Carmine at Siena, painted in 1512, and the Crowning of the Virgin, at Fonte Giusta.

FURINI, FRANCESCO. This eminent painter is styled by Lanzi the Guido and Albano of the Florentine school. He was the son of a respectable portrait painter, born at Florence in 1604, and was first instructed by his father. He afterwards studied under Passignano and Roselli; and, on leaving their schools, visited Rome, where the works of Guido were so much the objects of his admiration, that he attached himself to an attentive study of them, rather as a rival than an imitator. Of his large works in the churches, the most admired are at Borgo S. Lorenzo, near Florence, representing St. Francis receiving the Stigmata and the Conception of the Virgin. But he acquired the high reputation in which he is held, by his admirable easel pictures, which are found in the first collections at Florence, and are in the highest estimation. He drew with elegance and correctness, particularly the delicate forms of women and children, and he generally made choice of those subjects in which they could be introduced with the happiest effect. Such is his picture of the Three Graces, in the Palazzo Strozzi; and that of Nymphs carried off by Satyrs, in the Casa Galli. Lanzi observes, that he sometimes painted Magdalens, which were not much more veiled than his Nymphs. This elegant artist died in the prime of life, in 1646, aged 42.

FURNIUS, PETER. A Flemish designer and engraver, who resided at Antwerp about the year 1570. He was a contemporary of the Galles and the Sadeliers, who engraved some plates from his designs. His style of engraving bears a near resemblance to that of those artists. Though he drew the figure correctly, in attempting to imitate the great style of Michael Angelo Buonaroti, he fell into affectation and extravagance. He worked

entirely with the graver in a slight feeble manner. His plates are sometimes marked with the cipher **P**. Among other prints we have the following by him :

A set of six plates of the Parable of the good Samaritan.

The Martyrdom of St. Felicia; *P. Furnius, in. et fec.*

The Escape of Clelia, with other subjects from the Roman History; marked *P. Furnius, fecit.*

FYT, JOHN. An eminent Flemish painter, born at Antwerp in 1625. He excelled in the representation of every species of animals; but in dogs he is perhaps without a rival. It is impossible for art to approach nearer to nature than in the pictures of Fyt of that description. His touch is without manner, or the formality of practice; it is loose, spirited, and playful, but peculiarly characteristic, and full of energy. Such was his extraordinary merit, that he was courted by the greatest painters of his time to embellish their works, with the additional attraction of his admirable animals. Rubens, Jansens, Crayer, and Jordaens, employed him in that way, which is the more flattering to his talent, as the great painter first mentioned particularly excelled in painting animals of every description. His works are placed in the choicest collections. We have by Fyt some admirable etchings, executed in the bold and spirited style of his pictures; they are as follow :

A set of eight of Dogs and other Animals; marked *Jo. Fyt.* 1640.

A set of seven of Dogs, of different species, with back-grounds of landscapes; dated 1642; inscribed *Johannes Fyt, pinx. et fecit.*

A set of eight small plates of a Cart, a Horse, a Dog, Foxes, Goats, and three of Cows. These are very scarce.

G

GAAL, BARENT. A Dutch painter, born at Haerlem in 1650. He was a scholar of Philip Wowermans, until the death of that master in 1668, when he found himself capable of dispensing with further instruction. He painted hunting parties, battles, horse-fairs, and similar subjects, to those of his instructor. Though very inferior to Wowermans in correctness of drawing, and the sweetness and polish of his pencil, the works of Gaal are not without considerable merit in the truth of his colouring, and his intelligent management of light and shadow. He frequently painted the figures, &c. in the landscapes of Isaac Koene, a scholar of Jacob Ruysdael.

GABBIANI, ANTONIO DOMENICO. This painter was born at Florence in 1652, and after studying some time under Justus Subtermans and Vincenzio Dandini, the Grand Duke Cosimo III. having been made acquainted with his promising talent, took him under his protection, and sent him to the Florentine Academy at Rome, where he frequented the school of Ciro Ferri. After passing three years at Rome he visited Venice, and improved his style of colouring, by the example of the great painters of that school.

Pascoli is not deserving of credit, who, in his life of Benedetto Luti, ranks this artist among the ordinary painters of his time. Lanzi regards him as one of the most correct designers of the age in which he lived; and Mengs mentions with distinction some of his drawings he had seen in the possession of Signor Pacini, which he commends for their elegance and facility. His colouring is occasionally languid; but this is not often the case; and his carnations are generally tender and true. His greatest deficiency is in the choice and folding of his draperies, which are frequently formal and heavy. He was invited to the court of Vienna, where he painted the portraits of the Emperor and the King of the Romans; and some historical subjects for the Imperial gallery. On his return to Florence he painted several altar-pieces for the churches, particularly a fine picture of the Assumption, and a Repose in Egypt; and his celebrated picture of S. Filippo, in the church of the Padri dell Oratorio. In his easel pictures he generally selected subjects in which he could introduce children, in which he excelled; and in his works of that description he is little inferior to those of Gio Batista Gaulli. They are placed with distinction in the Florentine gallery, and in the principal palaces of that city. He continued to paint until he was seventy-four years of age, and was killed by a fall from a scaffold in 1726.

GABBUGIANI, BALDASSARE. A modern Italian engraver, who engraved some of the plates for the *Museo Fiorentino*, published at Florence, in ten volumes.

GABRIELLI, CAMILLO. This painter was a native of Pisa, and was a scholar of Ciro Ferri. Lanzi states him to have been the first that introduced the style of P. da Cortona among his countrymen. He painted some oil pictures at the Carmelites, and for private collections; but he was more distinguished for his fresco paintings, which were much esteemed. His principal work was the great saloon in the Palazzo Allicata.

GABRIELLO, ONOFRIO. This painter was born at Messina in 1616. After studying six years in his native city, under Antonio Ricci, called Barbalunga, he went to Rome, and entered the school of Pietro da Cortona. He afterwards visited Venice, in company with his countryman Domenico Maroli. On his return to Messina, he was much employed for the churches, for private collections, and in portraits. He was in great repute when the Revolution, which took place in 1674, obliged him to quit Sicily, and he settled at Padua, where he resided several years, and was usually called Onofrio da Messina. Some of his best works are in the church of S. Francesco di Paola at Messina, and in the *Guida di Padoua* are mentioned several of his pictures in the public edifices and in private collections, particularly in the Palazzo Borromeo. He died in 1706, aged 90.

GADDI, GADDO. This old Florentine painter was born in 1239. He was the contemporary and the particular friend of Cimabue and of Andrea Taffi; and from this intimacy may be traced the first dawn of excellence in the Mosaic art. In his works as a painter he at first retained something of the Greek style, united with that of Cimabue; but he afterwards went to Rome, where he improved his manner, and was employed in the Mosaic works in the Façade of S. Maria Maggiore. He also painted some pictures, of which Lanzi mentions one in the Florentine gallery, of the Crucifixion, which is a respectable performance for the time. He died in 1312, aged 73.

GADDI, TADDEO. He was the son of the foregoing painter, born at Florence in 1300, and was first instructed in the art by his father; but he afterwards became the favourite disciple of Giotto. Vasari, who had seen his works at Florence, when they were in a state of more perfect preservation, states him to have surpassed his master in the expression of the heads, and in the delicacy of his colouring; an opinion, which the ravages of time render it impossible now to approve or contradict; although several of his works yet remain, particularly in the church of S. Croce, which appear entirely in the style of Giotto. More originality and a better taste are discernible in his works in the Capitulo degli Spagnuoli, where he painted in competition with Lippo Memmi. In the vault are some subjects from the life of our Saviour, and in the refectory the Descent of the Holy Ghost. According to Baldinucci, he was living in 1352.

GADDI, ANGIOLO. He was the son of Taddeo Gaddi, born at Florence, according to Baldinucci, in 1324. He was instructed in the art by his father, whose style he followed without alteration or improvement. In the church of the monastery of S. Pancrazio, at Florence, is a picture of the Virgin and Infant, with several saints, which was well composed and coloured for the time; and in the church of the Conventuali, the finding of the true Cross. He died in 1387, aged 63.

GAELLEN, ALEXANDER VAN. A Dutch painter, born at Haerlem in 1670. He was a scholar of John van Huchtenburg, and like his master, painted battles and subjects of the chase, which he treated with great fire and spirit. Whilst he was a pupil of Huchtenburg, he had an opportunity of improving his touch, by copying the works of Wowermans, Berchem, and other eminent masters, as his instructor was a dealer in pictures as well as a painter; and he was perhaps more indebted to this circumstance, than to the lessons of Huchtenburg. He soon found himself able to dispense with further instruction, and he resolved on visiting other countries in search of improvement. He went to Germany, where he passed some time at Cologne, in the employment of the Elector. After a few years passed in Germany he returned to Holland, and not meeting with the encouragement he expected, he did not long remain there, but determined to visit England, whither some of his pictures preceded him. He accordingly came to this country in the reign of Queen Anne, and he is said, by Van Gool, to have painted a picture of her Majesty in a coach drawn by eight horses, and attended by several of the nobility. He is also stated to have painted for a nobleman three pictures, representing two of the principal battles between the Royal Army and that of the Commonwealth, in the time of Charles I. and the Battle of the Boyne. No mention is however made of this artist in the Anecdotes. He died in 1728, aged 58.

GAETA, DA. See PULZONE.

GAGLIARDI, CAVALIERE BERNARDINO. This painter was born at Citta di Castello in 1609. Although he was a scholar of Avanzino Nucci, he pursued a different path after he had made a journey to Rome, where he was particularly struck with the works of the Caracci and Guido. In the dome at Castello, he painted the Martyrdom of S. Crescenziano, a work of considerable merit in effect, but deficient in other respects. He appears to more advantage in his two pictures of the history of the young Tobit. But his best

formance is his picture of S. Pellegrino, with two laterals, in the church of S. Marcello at Rome. He died in 1660, aged 51.

GAGNIERES. See GANIERES.

GAILLARD, ROBERT. A French engraver, born at Paris in 1722. We have by this artist a considerable number of plates of portraits, historical and other subjects. He also engraved landscapes, in a style that does him great credit. The following are his best prints :

PORTRAITS.

Cardinal Etienne René Potier de Gesvres; *after P. Battoni*.
 Christophe de Beaumont, Archbishop of Paris; *after Chevalier*.
 Jean Joseph Languet, Archbishop of Sens; *after the same*.
 The Queen of Sweden; *after Latinville*.

SUBJECTS AFTER VARIOUS MASTERS.

Venus and Cupid; *after Boucher*.
 Jupiter and Calisto; *after the same*.
 Bacchants sleeping; *after the same*.
 Sylvia delivered by Amyntas; *after the same*.
 Villagers fishing; *after the same*.
 The Cabaret; *after J. B. le Prince*.
 The Russian Concert; *after the same*.
 The Father's Malediction; *after J. B. Greuze*.
 The Son's Punishment; *after the same*.
 The Lace-maker; *after Schenau*.
 A Girl spinning; *after the same*.

GAILLARD, DE LONJUMEAU, P. I. A French amateur engraver, who etched several small plates for his amusement. Among others, a set of views of the Antiquities of Aix. They are dated 1750.

GAINSBOROUGH, THOMAS. This eminent English painter was born at Sudbury, in Suffolk, in 1727. Endowed with an intuitive disposition for the art, without the help of technical instruction, he reached an excellence which has seldom been equalled by those who have had the advantage of a regular graphical education. It has been aptly observed of him, "that nature was his teacher, and the woods of Suffolk his academy." He was little more than thirteen years of age when he left his native place; and before he was sixteen he established himself in London as a portrait painter. His success was commensurate with his merit; and though his genuine and rational admirers will not be disposed to accede to the inflated and inconsiderate eulogium of a zealous, but imprudent biographer, who asserts, "that his portraits will pass to futurity with those of Vandyck," they will ever be admired for a striking resemblance, expressed perhaps with less of effort than any other painter, and evincing a dexterity of handling, and an intelligence of colour and effect, that may be said to be peculiar to himself. But it is well known to those who had the advantage of his acquaintance, and have survived him, that he never wished to rest his reputation on his works of that description. It is in his chaste

and picturesque delineation of English landscape, so exquisitely exhibited in his admirable pictures of our domestic scenery; the bewitching embellishments with which he has decorated them, of groups of cottage children; the charming rusticity of his husbandmen, their horses and their cattle; and the characteristic simplicity of the whole, that the transcendent merit of our interesting countryman is peculiarly conspicuous. It will not be unacceptable to the lovers of art, to be made acquainted with the remarks of Sir Joshua Reynolds on these extraordinary faculties of Mr. Gainsborough. "This excellence (says that enlightened critic) was his own, the result of his particular observation and taste, for this he was not indebted to the Flemish school, nor indeed to any school; for his grace was not academical or antique, but selected by himself from the great school of nature." It has been observed, "that his landscapes approach nearer to those of Rubens than to any other master; and that his trees, fore-grounds, and figures, have more force." Mr. Gainsborough's claim to originality renders nugatory the first part of this ill-judged compliment, which degrades him into an imitator; and it would not have been consonant with his feelings, that his title to distinction should have been founded on the artificial basis of his superiority to Rubens. The same mistaken zeal and untutored judgment has led his indiscreet advocate to equal his skies with the "brilliancy of Claude." A more judicious panegyrist would have steered clear of this uncouth comparison, which is as inapplicable to his style, as the atmospheres they painted were foreign to each other. The private worth of Mr. Gainsborough is so faithfully and so amiably described by the author alluded to above, that it is with heartfelt satisfaction that it is here inserted. "While we lament him as an artist, let us not pass over those virtues that were an honour to human nature; that generous heart, whose strongest propensities were to relieve the genuine claims of poverty. If he selected, for the exercise of his pencil, an infant from the cottage, the tenants of the humble roof generally participated the benevolence of the painter." Of Mr. Gainsborough it may be truly said, "he had a tear for pity, and a hand open as day to melting charity." He died in 1788, aged 61.

GALANINO, BALDASSARE ALLOISI, called. This painter was born at Bologna in 1578, and was brought up in the school of the Caracci, to whom he was related. He was little inferior to the ablest of his fellow students; of this he has given proof in several of his works in the churches at Bologna, particularly his admired picture of the Visitation in la Carità, so highly commended by Malvasia; and the Virgin and Infant, with St. John and St. Francis, at the Osservanza. He visited Rome in the pontificate of Urban VIII. where, according to Baglioni, he was much employed in painting portraits of the most illustrious personages of his time, which were admired for the force and truth of their colouring, and for their extraordinary relief. He also painted some works for the churches at Rome, of which the principal was the great altar-piece in the church of Gesu e Maria, representing the Coronation of the Virgin. He died at Rome in 1638, aged 60.

GALANTINI, IPPOLITO, called **IL CAPPUCINO**, and sometimes **IL PRETE GENOESE**. He was born at Genoa in 1627, and was for some time a scholar of Giovanni Batista Stefaneschi. Early in his life he became a monk of the order of the Cappuchins, on which account he was called **Il Cappucino**, and also **Il Prete Genoese**. He was sent as a missionary to India, where he passed several years, and on his return to Europe painted

several pictures for the churches of his order. One of his best works is the picture of the Tribute Money, in the Florentine gallery. He died in 1706, aged 79.

GALASSI, GALASSO. This painter was born at Ferrara about the year 1380. It is not known by whom he was instructed, and but few of his works have survived the ravages of time. At Bologna, in the church of la Madonna di Mezza Ratta, are preserved some pictures of the Passion of our Saviour, with the date 1404. The design is stiff and gothic, though minutely finished, and not ill coloured. In the sacristy of la Madonna delle Rondini, is a small picture of the Virgin and Infant, with several saints; and in the Palazzo Malvezzi, the Annunciation.

GALEOTTI, SEBASTIANO. This painter was born at Florence, about the year 1676. He first studied under Alessandro Gherardini, but went afterwards to Bologna, where he became a scholar of Giovanni Gioseffo dal Sole. He possessed a ready invention, and was a good designer; and his powers were well adapted to fresco painting, in which, according to Ratti, he executed some considerable works in the Chiesa della Madalena, at Genoa. Few of his works are to be found in his native city; from which it appears that he was not held in so much reputation there, as in Upper Italy. There are several of his works at Piacenza and Parma, and particularly at Turin, where he was made Director of the Academy, in which capacity he died, in 1746.

el. B. Galesotti
born 1618

GALIMARD, CLAUDE. A French engraver, born at Troy, in Champagne, in 1729. He passed some time at Rome; and on his return to France became a member of the Academy at Paris. We have by him several plates after de Troy, Subleyras, and Sebastian Bourdon. He has also engraved a number of ornaments for books, of which fourteen frontispieces and vignettes, after Cochin the younger, are particularly described by M. de Heineken. The following are also by this artist:

The Bust of Nicholas Vleughel; *after M. A. Slotz; Claudius Galimard, Parisinus, incidit.* 1744.

The Queen of Sheba before Solomon; *after J. F. de Troy.*

GALIZIA, FEDE. This lady was a native of Trento, in the Milanese, and flourished about the year 1616. She was the daughter of Annunzio Galizia, a miniature painter, resident at Milan, from whom she received her instruction in the art. She painted history and landscapes, in a pleasing and finished style, resembling that of the Bolognese school, anterior to the Caracci. One of her best historical pictures is Christ appearing to Magdalen, in the form of a Gardener, in the Chiesa della Maddalena at Milan.

GALLE, PHILIP. An eminent engraver, born at Haerlem in 1537. He was the origin of a family of artists, who became conspicuous in the art of engraving. Philip Galle established himself at Antwerp as an engraver and printseller. He possessed considerable capacity; his design was not incorrect, and his command of the graver shows considerable facility, though, like the other engravers of his time, there is a want of harmony and effect in his plates. The number of his prints is considerable. He generally marked them with one of the ciphers **PG** or **R**. The following are his principal plates:

PORTRAITS.

Joannes Calvinus.
 Martinus Lutherus.
 Hulricus Swinglius.
 Bililaldus Pirchmeyer.
 Thomas Morus.
 Dantes Aligerus, Florentinus.

These are part of a set of portraits of celebrated persons of the fifteenth and sixteenth centuries.

The Pedestrian Statue of the Duke of Alba. 1571.

Martin Hemskerk, painter.

William Philander, architect.

VARIOUS SUBJECTS.

A set of thirty-four plates, including the title, inscribed *D. Catherinæ Senensis. Vita ac miracula selectiora, &c. apud Philip. Gallaeum. 1603.*

A set of prints of subjects from the Old and New Testament; after *M. Hemskerk, Martin de Vos, A. Blocklandt, the elder Breughel, &c.*

A set of ten plates of the Sybils, inscribed *Jesu Christi dignitatis virtutis et efficientia præventus Sibyllis X.; after Blocklandt.*

The Seven Wonders of the World, and the Ruins of the Amphitheatre of Vespasian at Rome; eight plates; after *Martin Hemskerk.*

A set of prints of the Triumph of Death, Fame, and Honour; after the same.

A set of twenty-eight plates; entitled *Divinarum nuptiorum conventa et acta*; dated 1580.

Christ with the two Disciples at Emaus; after the elder *Breughel.*

The Death of St. Anne; after the same.

The Trinity; a large plate; after *M. de Vos*; his best print.

Solomon directing the building of the Temple; after *F. Floris.*

Abraham sacrificing Isaac; after the same.

Mutius Scevola in the Tent of Porsenna; after the same. 1563.

GALLE, THEODORE. He was the elder son of the foregoing artist, born at Antwerp about the year 1560, and was instructed in the use of the graver by his father. He afterwards went to Rome, where he improved his style of drawing by studying the antique, and engraved several plates after the great masters. His plates are more neatly finished than those of his father, but there is still a degree of stiffness, and a want of effect in the management of the light and shadow. The following are his principal works:

The Portrait of Justus Lipsius; oval, in a frame ornamented with allegorical figures; with six Latin verses.

St. Jerome kneeling, in a Grot.

A set of emblematical subjects; entitled *Litis abusus, &c.*; scarce.

A set of plates of the Life of St. Norbert; published at Antwerp.

Twenty-eight plates of the Life of the Virgin and St. Joseph.

A set of thirteen figures, each with a title and explication; entitled *Typus occasionis, in quo receptæ commodo, &c. Theodorus Galleus M. D. C.*

The infant Jesus regarding the Instruments of the Passion.

St. John the Evangelist.

St. Jerome.

Count Ugolino and his Children in the Tower of Famine; *after J. Stradan*; scarce.

Coriolanus intreated by the Roman Women; *after the same*.

Cornelia, the Mother of the Gracchi; *after the same*.

A Frontispiece; *after a design by Rubens*; entitled *Aug. Mascardi, silvarum lib. iv. Antv. 1622.*

Another Frontispiece; *after the same*; entitled *Las Obras en Verso de Don Francisco de Boria.*

GALLE, CORNELIUS, THE ELDER. This artist was the younger son of Philip Galle, born at Antwerp about the year 1570, and was also taught engraving by his father. He followed the example of his brother in visiting Rome, where he resided several years, and acquired a correctness of design, and a freedom and facility of execution, which are discernible in his plates, in which he greatly surpassed his father and brother. After engraving several plates at Rome, from the Italian masters, he returned to Antwerp, where he carried on the business of a printseller, and engraved many plates, after the works of his countrymen and his own designs. Previous to his going to Italy, he engraved some plates in the dry stiff style of his father, viz.

A part of the plates of the Life of Christ; *after Martin de Vos*; published by Collaert.

A set of plates of the Life of the Virgin Mary; *after Stradan*.

A set of plates of the Life of St. John Baptist; *after the same*.

The following are his most esteemed prints:

PORTRAITS.

St. Charles Borromeus, Cardinal and Archbishop of Milan; in an octagonal border.

Philip Rubens, the brother of Peter Paul Rubens.

John van Havre; *after Rubens*.

Charles I. King of England; in an allegorical border; *after N. van Horst*.

Henrietta Maria, Queen of Charles I. with a border of flowers and figures; *after the same*.

Leopold William, Archduke of Austria; *after A. Vandevelde*.

Artus Wolfart, painter; *after Vandyck*.

SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve; *after Giov. Bat. Paggi*.

The Holy Family returning from Egypt, with a Choir of Angels; *after the same*.

Venus caressing Cupid; *after the same*.

Christ at Table in the House of Simon the Pharisee; *after L. Civoli*.

St. Peter baptising St. Priscia; *after the same*.

The Virgin and Infant, to whom St. Bernard is offering a Book, with a Branch of Laurel; *after Francesco Vanni*.

The Crucifixion, with the Virgin, St. Francis, and St. Theresa; *after the same*.

Venus bound to a Tree, and Minerva chastising Cupid; *after Agostino Caracci*.

The Virgin caressing the infant Jesus; *after Raffaello*.

The Entombing of Christ; *after the same*.

The Virgin Mary, under an arch, ornamented with flowers by angels; *after Rubens*.

Judith cutting off the Head of Holophernes; *after the same*; fine.

The Four Fathers of the Church; *after the same*. The first impressions are before the work was enlarged, which is discovered by a black stroke on each side of the print.

Progne showing the Head of her Son to her Husband; *after the same*.

Seneca in the Bath; *after the same*.

A naked Woman grinding Colours; *after Rubens* The best impressions are before the French verses.

A Banquet, with Musicians; without the name of the painter.

GALLE, CORNELIUS, THE YOUNGER. Was the son of the preceding artist, born at Antwerp about the year 1600, and was instructed in the art by his father. It does not appear that he had the advantage of studying in Italy, which may account for his drawing being less correct than that of his father or his uncle. He worked entirely with the graver; and though he did not equal Cornelius Galle the Elder, in the freedom and clearness of his style, his plates possess considerable merit, particularly his portraits, which are, perhaps, the best of his works. The following are his most esteemed prints:

PORTRAITS.

The Emperor Ferdinand III. *after Vandyck*. 1649.

Mary of Austria, his Empress; *after the same*. 1649.

Henrietta of Lorraine; *after the same*.

John Meyssens, painter and engraver; *after the same*.

Jodocus Christophorus de Kressenstiens, Senator of Hamburg; *after Anselm van Hulle*.

Octavius Piccolomini de Aragona, in a border of fruit and flowers; *after the same*; fine.

SUBJECTS AFTER VARIOUS MASTERS.

Job and his Wife; *after A. Diepenbeck*.

St. Dominick receiving the Rosary from the Virgin; *after the same*.

The Crucifixion; *after J. vanden Hoeck*.

Jupiter and Mercury, with Baucis and Philemon; *after the same*.

The Nativity, with the Angel appearing to the Shepherds; *after David Teniers the Old*.

The Resurrection; *after Gasper de Crayer*.

Venus suckling the Loves; *after Rubens*.

GALLENDORFER, SEBALD. An old German engraver on wood, who flourished about the year 1494. He executed some small wooden cuts for a book, entitled *Archetypus-triumphantis Romæ*, published in 1494, at Nuremberg.

GALLI, GIOVANNI MARIA, called BIBIENA. This painter was born at Bibiena, in the Bolognese state, in 1625. He was called Bibiena from the place of his nativity, which surname was continued to his numerous offspring, who distinguished themselves in the art. Giovanni Maria Galli was a scholar of Francesco Albano, whose graceful style he followed with considerable success. Malvasia mentions him in very favourable terms. Of his large works, in the churches at Bologna, the following are the most esteemed. The Ascencion, in the Certosa; St. Anne, in la Carità; S. Andrea, in S. Biaggio; and S. Francesco di Sales, at the Padri Servi. He died in 1665, aged 40.

GALLI, FERDINANDO, called BIBIENA. He was the son of the preceding artist, born at Bologna in 1657. His father dying when he was only eight years of age, he was placed in the school of Carlo Cignani, who, finding the genius of his pupil led him to architecture and perspective, rather than the design of the figure, recommended him to devote himself to that particular department, in which he was eminently successful, and became the most distinguished master of his time in the ornamental and decorative branches of

the art. There was scarcely a sovereign in Europe that did not invite him to his court; and it was only in the employment of princes that the splendor and grandeur of his ideas could have found scope for their development. He was much engaged for the Dukes of Parma and Milan, and was invited to Vienna by the Emperor Charles VI. The public festivals on all occasions of victories, the triumphal entries of princes, &c. were celebrated under the direction of Bibiena, and were more sumptuous and magnificent than had before been witnessed in Europe. To him the theatre is indebted for the best improvements in its scenery, and the illusive enchantment of its decorations. But his talents were not confined to theatrical ornaments; he painted many admirable pictures of architectural and perspective views, which are placed in the principal galleries in Italy, and are highly esteemed for the grandeur of their ordonnance, and his perfect intelligence in the conduct of the light and shadow. In these, the figures are usually painted by his brother Francesco. He published a book on civil architecture, entitled *Direzione a giovane studenti della Architettura Civile Bologna*. 1725. According to Crespi, he died in 1743, aged 86.

GALLI, FRANCESCO, called BIBIENA. He was the younger brother of Ferdinando Galli, born at Bologna in 1659, and was first a scholar of Lorenzo Pasinelli; but he was afterwards instructed in the school of Carlo Cignani, under whom he became a correct designer, and generally painted the figures in the pictures of his brother. He was also well acquainted with the principles of architecture and perspective; and painted similar subjects to those of Ferdinando, though inferior to him in the elevation of his ideas and the facility of his execution. He passed three years at Rome, and was employed at Genoa, Naples, Mantua, and Verona. He was invited to Madrid by Philip V. who appointed him his principal architect. He died in 1739, aged 80.

GALLI, ALESSANDRO, ANTONIO, and GUISEPPE. The sons of Ferdinando Galli, distinguished themselves at several of the courts of Europe in the decorative style of their father.

GALLINARI, PIETRO, called PIETRO DEL SIGNOR GUIDO. This painter was a native of Bologna, and a favourite scholar of Guido Rheni. He acquired the above title from his master's partiality to him. He painted a few historical pictures, which are said to have been touched on by Guido. He died young in 1664.

GALLO, BERNARDO. An Italian engraver, who, according to Orlandi, in the *Abecedario Pittorico*, engraved a set of plates for the Old Testament, another for the New Testament, and a set for an edition of Ovid's *Matamorphoses*, published at Lyons in 1559. He generally marked his prints B. G.

GALLOCHE, LOUIS. A French painter, mentioned by M. Watelet. He was born at Paris in 1670, and was a scholar of Louis Boullongne, but afterwards studied in Italy. He painted history with some reputation. In the church of Notre Dame at Paris, is a picture by him of the Departure of St. Paul for Jerusalem; and at the Royal Academy, Hercules restoring Alceste to her Husband. He died in 1761, aged 91.

GALVAN, DON JUAN. A Spanish painter, born at Loesia, in the kingdom of Arragon, in 1598. According to Palomino, he went to Rome for improvement, where he remained

some time, and on his return to Spain resided chiefly at Saragossa. Several of his works are in the churches of that city. He painted the cupola of Santa Justa y Rufina, and a picture of the Trinity for the bare-footed Carmelites; but his principal work was the Birth of the Virgin, in the cathedral at Loesia. He died at Saragossa in 1658, aged 60.

GAMBARA, LATTANZIO. This painter was born at Brescia, according to Ridolfi, in 1541. Zamboni says, in 1542. He was the son of a tailor, who, driven by necessity from his native city, had taken refuge at Cremona, and supported himself and son in a scanty subsistence, by the exercise of his trade, which he destined him to follow. The disposition of the boy inclined him to a different pursuit, and he employed all his leisure moments in sketching, for which he was not unfrequently severely chastised by his father. These quarrels, and their cause, came to the knowledge of Antonio Campi, a painter of Cremona, who interested himself in favour of the youth; and, on examining his drawings, found they discovered a lively and decided genius, and prevailed on his father to intrust him to his care. He studied in the school of the Campi for six years; and when he was eighteen years of age, he was placed under the tuition of Girolamo Romanino, and became his favourite disciple. He entertained a high opinion of his talents, and ultimately gave him his daughter in marriage. He surpassed his father-in-law both in the correctness of his design, and in the grandeur of his compositions. To the great principles he had acquired under the Campi, he added the charm of Venetian colouring, in which he approached the rich tones of Pordenone. Select in his choice of the most beautiful forms, they are always gracefully varied, according to his subject. His attitudes are spirited and appropriate, even in the most arduous difficulties of foreshortening, and the relief of his figures deludes the eye. Such are the characteristics attributed by Lanzi to this distinguished painter. In the Corso de Ramai at Brescia, are three fine fresco paintings by him of subjects from the fable; but these are less surprising than his admirable works in the cloisters of the Benedictine Fathers of S. Eufemia at Brescia. They represent Moses and the Brazen Serpent; Cain slaying Abel; Samson and Dalilah; Judith with the Head of Holofernes; Jael and Sisera; and a Deposition from the Cross. The most studied of his works are his fresco in the dome at Parma, representing subjects from the Life of our Saviour, which captivate even in the neighbourhood of Coreggio. Of his oil pictures, the most admired are the Birth of the Virgin, in the church of S. Faustino and S. Giovita at Brescia; and a Pieta, in S. Pietro at Cremona. It is painful to state that the art was deprived of this great painter at the age of 32, by a fall from a ladder, in 1574.

GAMBARINI, GIOSEFFO. This painter was born at Bologna in 1680, and was a scholar of Lorenzo Pasinelli, until the death of that master, when he entered the school of Cesare Gennari. He followed the style of that master in his colouring and his facility of hand, and copied some of his works. Finding himself unequal to the dignity of historical painting, he abandoned it, and applied himself to subjects taken from ordinary life, in which he was more successful. There are, however, some of his works in the churches at Bologna; in S. Maria Egiziaca, is a picture of that saint; and at the Osservanza, S. Caterina Vigri's Entrance into Bologna.

GAMBERUCCI, COSIMO. A Florentine painter, who flourished about the year 1610, and was a scholar of Batista Naldini. He did not arrive at great celebrity in the art,

although respectable in some of his works in the churches at Florence, particularly his picture of St. Peter curing the lame Man, in S. Pietro Maggiore, which has something of the taste of the school of Caracci. He also painted easel pictures, which are found in the collections at Florence.

GAMMON, JAMES. An English engraver of no great reputation, by whom we have a few portraits, executed in a stiff formal style, which, from their mean and tasteless attitudes, were probably from his own designs. Among others, we have the following by him:

Richard Cromwell.

Sir Toby Matthews.

Catherine de Braganza.

Edward Mascal, the painter.

GAMPERLIN. An old engraver on wood, who flourished about the year 1510, and chiefly resided at Strasburg. He executed a set of twenty-two wooden cuts for the *Life of our Saviour*, printed by John Knobbouch in 1507. They are neatly cut, but very incorrectly drawn. He has written the names of the different figures over their heads, as was not unusual at the time.

GANDINI, GIORGIO, called DEL GRANO. This painter was a native of Parma, and flourished about the year 1535. He was sometimes called del Grano, the family name of his mother. Orlandi not only states him to have been a disciple of Coreggio, but asserts that his pictures were occasionally touched on by that master. The Padre Zapata, in his description of the churches of Parma, ascribes to this painter the great altar-piece of S. Michele, which had erroneously been attributed by Ruta, in his *Guida di Parma*, to Lelio Orsi. This picture, according to Lanzi, is distinguished by a beauty of colouring, a relief, and a sweetness of pencil, that would do honour to the ablest artist of that school. Coreggio had been engaged to paint the tribune of the dome of that church, but died before it was commenced; and the commission was offered to Gandini, who also was prevented by death from executing it. He died young, in 1538.

GANDINI, ANTONIO. He was a native of Brescia, and had the advantage of being educated under Paolo Veronese, whose style he followed, together with something of the manner of Palma. He possessed a fertile invention, and was a correct designer, as is apparent in his principal work of the Crucifixion, in the old dome at Brescia. He died in 1613.

GANDOLFI, GAETANO. A modern Italian painter, born at S. Matteo della Decima, in the Bolognese, in 1734. He painted several pictures for the churches at Bologna, and other cities in Italy, of which the most esteemed are, the Assumption, in the catina of S. Maria della Vita; and the Marriage at Cana, in the refectory of S. Salvatore, at Bologna; and the Martyrdom of S. Pantaleone, in the church of the Girolimini at Naples. We have by this artist an etching of the Nativity, after the picture by Niccolo del Abati, in the Palazzo Leoni at Bologna; it is signed *Niccol. del Abati, pinx. Gajet Gandolfi, fec.*, and is executed in so masterly a style, that we regret he did not oftener exercise the point. He died in 1802, aged 68.

GANDY, JAMES. An English portrait painter, mentioned by Mr. Pilkington. He was born in 1619, and is said to have been instructed by Vandyck. He went to Ireland, under the protection of the Duke of Ormond, and painted many portraits of the nobility and gentry, which are said, by the above author, to have been very little inferior to Vandyck, either for expression, colouring, or dignity. He died in 1689, aged 70.

GANIERES, JOHN. A French engraver, who flourished at Paris about the year 1650. He engraved a few plates after Blanchard, Valentine, &c. but was more employed in portraits. His plates are executed with the graver in a stiff and tasteless style. Among others, we have the following by him :

PORTRAITS.

Louis XIII. of France; an oval, with ornaments. 1640.
Cardinal Flavio Chigi.
M. de la Melleraye. 1679.

SUBJECTS.

Magdalen, penitent; *after J. Blanchard*.
A Boy sleeping, with a Skull near him. 1640.

GANTREL, STEPHEN. A French engraver born at Paris about the year 1626. We have by this artist several plates of portraits and historical subjects, executed in a neat style, and which possess considerable merit. The following are his best prints :

PORTRAITS.

Louis XIV. of France; as large as life; *Stef. Gantrel, fec.*
Sebastiano Pisani, Bishop of Verona; *same mark.*
A. Bruneau, President de la Tournelle; *after la Dam.*
J. L. de la Bourdonnaye, Bishop of Lyons; *after Fontaine.*
M. Poncet de la Riviere. 1682.
Louis Berrier, Counsellor to the King. 1674.

SUBJECTS AFTER VARIOUS MASTERS.

The Rod of Moses, changed into a Serpent, devouring the Rods of the Magicians of Pharaoh;
after N. Poussin.
The Israelites passing the Red Sea; *after the same.*
The Israelites dancing round the Golden Calf; *after the same.*
The Descent from the Cross; *after the same.*
St. Francis Xavier restoring an Indian to life; *after the same.*
St. Gervais and St. Protas before the Pro-Consul; *after le Sueur.*
St. Benedict kneeling; *after Phil. de Champagne.*
St. Francis supported by an Angel; *after Caracci.*
The Head of Christ; *after le Brun.*

GARBIERI, LORENZO, called IL NIPOTE. According to Malvasia, this painter was born at Bologna in 1580, and was brought up in the school of Lodovico Caracci, of whose great style he was one of the most successful imitators. Less expressive in his heads, but grand in his choice of forms; correct in his attitudes, and studied in his compositions. Naturally of a dark and gloomy turn of mind, he selected the most austere and melan-

choly subjects; and his pictures generally represent the most tragical and terrible events, massacres, martyrdoms, pestilence, and death. To the style of the Caracci, he added something of the vigorous light and shadow of Caravaggio. Such are his pictures in the church of S. Antonio at Milan, which Santagostini, in his *Guida di Milano*, has attributed to the Caracci. In S. Paola de Barnabiti, at Bologna, he painted the Plague of Milan, with S. Carlo Borromeo communicating the diseased; with a Penitential Procession. At the Filippini at Fano, is an admirable picture of St. Paul resuscitating the dead Youth, painted with such power and expression, that it excites both terror and devotion. In S. Maurizio at Mantua, is his celebrated Martyrdom of S. Felicità, and the seven Virgins, which, though less robust and vigorous than the Miracle of St. Paul, exhibits such an abundant imagination, such a variety of horror, that it forms one of the most affecting spectacles that the art has produced. At Bologna, in the church of S. Lodovico, is a fine picture of the Death of St. Joseph; and at the Cappuccini, the Crucifixion. He died in 1654, aged 74.

GARBIERI, CARLO. He was the son and scholar of the preceding artist, and painted historical subjects in the style of his father. In the church of S. Giovanni in Monte, at Bologna, is a picture by him of the Death of St. Mary, of Egypt; and in S. Paolo, that Saint taken up into Heaven.

GARBO, RAFFAELLINO DEL. A Florentine painter, born in 1476. He was a disciple of Filippino Lippi, the son of Filippo Lippi, whom he soon surpassed, and for some time gave promise of extraordinary ability. He accompanied Filippino to Rome, when he was employed in the capella della Minerva, and painted in the vault some beautiful Angels, which were more admired than the principal work by his master. On his return to Florence, he painted for the church of Monte Oliveto, a picture of the Resurrection, in which the graceful airs of the heads, the characteristic expression of the numerous figures, and the beauty of the colouring, exceeded any production of the time. Another fine picture, painted in the early part of his life, is in the church of S. Salvi, which is highly commended by Moreni in his *Memorie Istoriche*. In the midst of this promising career, he found himself oppressed with a numerous family, which the scanty remuneration he received for his works, rendered it difficult to support. He sunk into a state of inertness and despondency, and his latter performances were feeble, languid, and pusillanimous. He died in 1534, aged 58.

GARDNER, THOMAS. An English engraver, who lived about the year 1735. He chiefly worked for the booksellers, and engraved a set of plates for the *Book of Common Prayer*, paraphrased by James Harris in 1735.

GARGIUOLI, DOMENICO, called MICCO SPADARO. This painter was born at Naples in 1612, and was a fellow student with Salvator Rosa, in the school of Anniello Falcone. Next to Salvator he was the ablest of his disciples, and distinguished himself as a landscape painter; though he painted some historical pictures for the churches at Naples, particularly in the Certosa. He was much employed in decorating the architectural views of his friend Viviano Codagora, with a number of small figures, in the style of Callot and della Bella, which were correctly drawn, and touched with great spirit. He died in 1679, aged 67.

GARNIER, NOEL. An ancient French engraver, who flourished about the year 1560. He engraved some wooden cuts, and is said to have been one of the earliest artists that made use of the graver in France. His plates are very rudely executed, and appear to have been the productions of a goldsmith. He engraved some grotesque ornaments, and a set of forty-eight figures, representing the Arts, Sciences, Trades, &c. There is also a plate by him of several naked men fighting, bearing some resemblance to the style of Sebald Beham, though very inferior; it is marked **noe X** on a tablet.

GARNIER, ANTHONY. A French engraver, who flourished at Paris about the year 1650. He etched his plates in a bold style, and finished them with the graver. Though not executed with much delicacy, they are not destitute of merit. He engraved some of the paintings by Primaticcio, at Fontainebleau, and a set of twelve plates, after the pictures by the same painter, in the chapel de Fleury. He also engraved some plates after N. Poussin and M. Angelo Caravaggio, and the following after J. Blanchard :

The Holy Family.

Charity.

St. John Baptist.

St. Sebastian.

He usually marked his plates with the cipher **AG**.

GAROFALO, BENVENUTO TISIO, called. The family name of this painter was Tisio. He was called Garofalo, from his usually painting a gilliflower in the corner of his pictures. He was born at Ferrara in 1481, and received the first part of his education under Domenico Panetti; but he afterwards studied under Boccaccino Boccacci, at Cremona. Not satisfied with the instruction of those masters, he went to Rome, where he had the advantage of passing two years in the school of Raffaello. In 1507 he left Rome, and returned to Ferrara, where he was employed by the Duke, and for the public edifices. The works of Garofalo approach the beautiful style of Raffaello in the expression of his heads, and in the correctness of his design. His colouring is distinguished by warmer tones and more vigorous shadows. The heads of his old men are noble and venerable, and his Madonnas are graceful, and tastefully attired. In the churches at Ferrara, there are several of the large works of Garofalo, both in oil and in fresco; and his small pictures are found in the choicest collections at Rome, Bologna, and throughout Italy. In the church of S. Domenico, at Ferrara, is a fine picture by him of St. Peter Martyr; in S. Francesco, the Murder of the Innocents, esteemed one of his best works; and in S. Giorgio, his most capital performance, representing the Adoration of the Magi, painted in 1520. This eminent painter is deservedly placed at the head of the Ferrarese school. He continued to exercise his talent until his sixty-ninth year, when he became blind, and died in 1559, aged 78.

GARZI, LUIGI, or **LODOVICO**. According to Pascoli, this painter was born at Pistoja in 1638, and until he was fifteen years of age studied under S. Boccali, in his native city. In 1653 he went to Rome, where he entered the school of Andrea Sacchi, of whom he was the favourite disciple, and became one of the most eminent painters of his time. He was the contemporary and rival of Carlo Maratti, and though less successful than that master, he is little inferior to him in the correctness of his design and the elegance

of his forms. His compositions are ingenious and abundant; and his facility of hand was equal to his invention. In his style, he appears to have united with the sobriety of Sacchi something of the splendour of Pietro da Cortona. After having painted several pictures for the public edifices at Rome, he was invited to Naples, to paint the vault of the church of S. Caterina del Formello, with the angles; and two saloons in the royal palace. In the dome at Pescia, he painted an immense picture of the Assumption, which is considered his most capital performance. Of his works at Rome, the principal are the cupola of the Capello Cibo, in S. Maria del Popolo; the Marys at the tomb of our Saviour, in S. Marta; and his celebrated picture of the Prophet Joel, in St. John of Lateran. He died in 1721, aged 83.

GARZI, MARIO. He was the son of the preceding painter, by whom he was instructed in the art. He painted history, in the style of his father, and was an artist of very promising talent, but died very young. Two of his pictures are noticed in the *Guida di Roma*, by Pascoli.

GARZONI, GIOVANNA. This lady was a native of Ascoli, but resided chiefly at Rome, where she distinguished herself as a paintress of flowers, and portraits in miniature. She flourished about the year 1630. At Florence she painted the portraits of some of the illustrious personages of the house of Medici, and some of the nobility. She died at Rome in 1673, and bequeathed all her property, which was considerable, to the Academy of St. Luke, where a marble monument is erected to her memory.

GASCAR, HENRY. A French portrait painter, who visited England in the reign of Charles II. He was greatly patronised by the Duchess of Portsmouth, and met with so much encouragement, that he is said to have realized above ten thousand pounds, during a residence of a few years. His best portrait was that of Philip, Earl of Pembroke. He scraped a few miserable mezzotintos, after his own pictures; among which is the portrait of the Duchess of Portsmouth, and that of James II. when Duke of York.

GASPARINI, GASPARE. This painter was a native of Macerata, and flourished about the year 1585. He was a disciple of Girolamo di Sermonetta, whose style he followed, though in a less finished manner; as appears in his two pictures in the church of S. Venanzio, at Fabriano, representing the Baptism of Christ and the Last Supper. He is seen to more advantage in his picture of St. Peter and St. John curing the Lame, in the same church, a grand composition, in which he seems to have imitated the style of Raffaele. In the church of the Conventuali, in his native place, is a fine picture of St. Francis receiving the Stigmata.

GASPARINI, SEBASTIANO. In the *Descrizione delle pitture d'Ascoli*, by Orsini, is noticed a painter of this name, who painted several pictures in fresco, in a chapel in the church of S. Biagio, in that city.

GATTI, BERNARDO, called SOJARO. The place of nativity of this painter has been the subject of dispute among the writers on art; some assert that he was born at Pavia, and others that he was a native of Vercelli. Lanzi prefers the authority of the Cavaliere Antonio Campi, who was his contemporary, and published his *Cronache di Cremona* in

1575, the year in which this painter died, who decidedly proves him to have been a native of Cremona, where his family was established. He was the ablest disciple of Coreggio, and approached nearer to the great style of his instructor than any of his pupils. In his works, he proves how nearly the beauties of that admirable painter may be imitated, without the servility of a copyist. Parma, Piacenza, and Cremona, are rich in his works. His *Reposo*, in the church of S. Sigismondo, breathes the very spirit of Coreggio; his affecting sweetness and grace, the expressive sensibility of his characters, the surprising illusion of his relief, are discernible in this celebrated picture. Similar characteristics distinguish his *Nativity*, in S. Pietro, at Cremona: and, perhaps, above all, his admired *Pietà*, in the church of La Maddalena, at Parma. He succeeded Pordenone in the work left unfinished by that master, in the tribune of S. Maria di Campagne, at Piacenza; where, according to Vasari, the whole appears to be by the same hand. One of his most considerable works is the *Cupola della Steccata*, at Parma, which Lanzi considers an extraordinary performance in every part, in which the *Madonna* is of the most captivating beauty. In the refectory of the *Padri Lateranensi*, at Cremona, is his great work of the *Miracle of the Multiplication of the Loaves*, an abundant and copious composition of many figures, larger than life, admirably varied in the heads and attitudes, and conducted with a beauty of colour, and a harmony of effect, which make us overlook some slight defects in the aerial perspective. This distinguished painter died in 1575.

GATTI, GERVASIO, called SOJARO. This painter was a native of Cremona, and flourished from the year 1578 till 1631. He was the nephew of the preceding artist, by whom he was conducted to the same fountain of which he had himself drunk with so much advantage. The works of Coreggio, at Parma, were the constant objects of his study and contemplation. The advantage he had derived from those resources appeared in his first picture of the *Martyrdom of S. Sebastiano*, painted for the church of St. Agatha, at Cremona, in 1578, which Lanzi describes as designed with all the purity of the antique, with a beauty of colouring equal to the greatest masters of the Lombard school. In the church of S. Pietro is a fine picture of the *Death of St. Cecilia*, with a glory of angels, truly Coreggiesque, partaking so much of the fine impasto and relief of his uncle Bernardino, that it might have been mistaken for a work of his, had he not signed it with his name. He had undoubtedly seen the works of the Caracci, and their style is discernible in some of his latter pictures, particularly in S. S. Pietro e Marsellino. He was also an excellent portrait painter, in which he was much employed.

GATTI, URIELE. Lanzi conjectures that this painter was a brother of the foregoing artist. He flourished about the year 1601, as appears from the date inscribed on a picture by him of the *Crucifixion*, in the church of S. Sepolcro, at Piacenza; it is signed *Urial de Gattis dictus Sojarius*, 1601, and is painted with a fine impasto of colour, and no despicable pretensions to grace, but the style is little, and it is feeble in the chiar-oscuro.

GATTI, TOMMASO. This painter was born at Pavia in 1642. He was a scholar of Carlo Sacchi; but he afterwards went to Venice, where he studied the works of the great masters of that celebrated school. On his return to Pavia, he painted some several pictures for the churches with reputation.

GATTI, GIROLAMO. He was born at Bologna in 1662, and was a scholar of Marc Antonio Franceschini. Several of his works are in the churches and palaces at Bologna. In S. Maria Incoronata, is a picture of S. Agostino, S. Petronio, and S. Gregorio, interceding for the Souls in purgatory; in the church of La Natività, the Presentation in the Temple; and in the public palace, Charles V. crowned by Pope Clement VII. He died in 1726, aged 64.

GATTI, OLIVIERO. An Italian painter and engraver, born at Parma in 1598. He was a native of Parma, and a scholar of Gio. Lodovico Valesio, and probably was instructed in engraving by Agostino Caracci, from the resemblance in their style, though greatly inferior to that eminent artist. Of his works as a painter little is known; but he engraved several plates, some of which are after his own designs, which possess considerable merit. He was received into the Academy at Bologna in 1626. We have the following prints by him, among others:

St. Francis Xavier kneeling on the Sea-shore, and taking up a Crucifix, which is floating on the water; *after his design.*

The Virgin caressing the infant Christ; *after Garbieri.*

St. Jerome, with a Crucifix; *after Agos. Caracci.*

An emblematical subject, representing an Armorial Bearing, supported by two River Gods, with an armed figure, standing alone, surrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva; *after L. Caracci.*

A set of four small plates, representing the Deity forming the World, the Creation of Adam, the Sacrifice of Abraham, and Judith with the Head of Holofernes; *after Pordenone.*

A Drawing-book; *after the designs of Guercino.*

GAVASIO, GIOVANNI GIACOMO. This painter was a native of the valley of Brembana, in the Bergamese state, and flourished about the year 1512. The Conte Tassi mentions two pictures by this master, which he asserts rank him among the ablest artists of his time. One, in the sacristy of S. Alessandro, at Bergamo, representing the Madonna and Bambino, with a glory of angels, painted in the style of Giovanni de Bellino, with an inscription, *Io. Jacobi Gavittii de Poscantu opus 1512.* The other, in the collection of Signor Carlo Apiani, at Bergamo, the Virgin and Infant, with St. Joseph and St. Elizabeth, signed *Jacobus Gavattius de Bergamo, P.*

GAVASIO, AGOSTINO. He was probably the son of the preceding artist. The author above mentioned notices a picture by this master in the parochial church of S. Giacomo, at Piazzatore, in the valley of Brembana, of the Virgin and Infant; signed *Augustinus de Gavazzis Civ. Berg. pinxit anno 1527.*

GAVASSETTI, CAMILLO. This painter was a native of Modena, and flourished about the year 1625. It is not said by whom he was instructed; but he is mentioned by Tiraboschi as an eminent historical painter, whose merit was greater than his celebrity. His principal works are at Piacenza, where he is better known than at Parma or Modena. At the *presbiterio*, or parsonage of S. Antonio, at Piacenza, is a fresco work, representing a subject from the Apocalypse, grandly composed, and spiritedly painted, with great suavity of colouring, which was esteemed by Guercino the finest work of art in that city.

GAUCHER, CHARLES. A modern French engraver, born at Paris in 1740. He was first a pupil of Basan, and afterwards was instructed by J. P. le Bas. He engraved several plates of portraits, and other subjects, in a neat finished style, of which the following are the principal:

PORTRAITS.

Maria Cecilia, Ottoman Princess, daughter of Achmet III.; *after his own design.*

M. du Paty, celebrated Advocate; *after Notte.*

Louis Gillet, with four French verses.

Louis Auguste, Dauphin of France; *after Gautier.*

J. P. Timoleon de Cossé, Duke de Brissac; *after St. Aubin.*

Louis de Grimaldi, Bishop of Mans. 1767.

An allegorical subject, to the memory of J. P. le Bas; *after Cochin.*

The Crowning of Voltaire; *after Moreau.*

The Card-players; *after Tilburg.*

Repose; *after Gaspar Netscher.*

GAUD, HENRY. See GOUDT.

GAUDENZIO. See FERRARI.

GAULLI, GIOVANNI BATISTA, called BACICIO. This eminent painter was born at Genoa in 1639. After acquiring the incipient principles of the art in his native city, he went to Rome, where, by studying the works of the best masters, aided by the counsel of Bernini, he soon rose into repute. Nature had endowed him with great celerity of invention, which, joined to uncommon facility of hand, qualified him to distinguish himself as a great machinist; and he could not have made choice of a branch of the art so suited to his talents. The great vault of the church del Gesu, at Rome, representing St. Francis Xavier taken up into Heaven, is one of his most considerable works; the grandeur of the composition, his knowledge of foreshortening, the unity and harmony of the effect, and his intelligent management of the brilliancy and degradation of the lights, render it one of the vaunted ornaments of Rome. It is, however, to be admired as a whole, rather than in the local tints, and the individual design of the figures, in which he is not always correct. He possessed the talent of always adapting his style to the character of his subject. In his picture of St. Anne kneeling before the Virgin and Infant, with a beautiful group of Angels, in the church of S. Francesco a Ripa, he exhibits every thing that is cheerful, pleasing, and graceful. Contrasted with this is his Death of S. Saverio, in S. Andrea a monte Cavallo, which he has treated in an austere style, with all the solemnity and pathos which the subject requires. In the church of St. Agnes he painted the angles of the dome, and such is their force and brilliancy, that the neighbouring works of Ciro Ferri are nearly eclipsed by them. He also painted portraits with distinguished reputation; and he is stated by Pascoli to have painted seven different pontiffs, and a great number of the great personages of his time. He is said to have etched a plate of the portrait of Cardinal Celio Piccolommi.

He died in 1709, aged 70.

GAULTIER, or, as he sometimes signs himself, GALTER LEONARD. A French engraver, who flourished about the year 1610. We have by him several very highly finished plates,

in which he appears to have imitated the style of Crispin de Passe. They are executed entirely with the graver, with great precision, but in a stiff formal manner. He must have been very laborious, as the Abbe de Marolles possessed upwards of eight hundred prints by him, many of which were after his own designs. They consist of portraits, and various subjects, of which the following are the most worthy of notice. They are sometimes signed with his name, and sometimes with the cipher *GE*.

PORTRAITS.

Henry IV. of France; *L. Gaultier, fec.*
 Henry, Duke de Montpensier, Peer of France.
 J. Amyot, Bishop of Auxere.
 Alexander Bouchart, Viscount de Blossville.
 Philip de Mornay, Seigneur du Plessis. 1611.
 Charles de Gontaut de Biron, Maréchal de France.
 Stephen Paschinus.
 John Caron.

VARIOUS SUBJECTS.

A set of small plates of subjects from the Old and New Testament.
 A set of the Prophets, Apostles, and Evangelists.
 Thirty-two plates of the History of Cupid and Psyche; *after Raffaele*.
 The Procession of the Ligue; a satirical print.
 The Family of Henry IV.; nine figures.
 The Assassination of Henry IV.
 The Coronation of Mary of Medicis; *L. Gaultier, sc.* 1610.
 The Cyclops forging the Thunderbolts; *after J. Cousin, Leonar. Galter, fecit.* 1581.
 A Sacrifice; *after M. Freminet*.
 The Last Judgment; copied from the print which Martin Rota engraved; *after M. A. Buonaroti*.

GAULTIER, J. A French engraver, little known, who was probably a relation of the preceding artist, as the few prints we have by him bear a resemblance to his style. Among others, he engraved some small plates of emblematical subjects, which are not without merit.

GAULTIER, PETER. A French painter and engraver, who flourished about the year 1730, and chiefly resided at Naples. He etched the following plates; after Francesco Solimene:

David and Bathsheba.
 The Visitation of the Virgin to St. Elizabeth.
 St. Michael discomfiting the Evil Spirit.
 The Defeat of Darius.
 The Battle of the Centaurs.
 The Four Quarters of the World; small ovals.

GAUW, G. This artist is mentioned by Mr. Strutt as the engraver of a singular plate of the Head of Mercury; *after J. Mathan*; engraved in imitation of a pen-drawing.

GAYWOOD, ROBERT. An eminent English engraver, who flourished about the year 1660. He was a pupil of Wenceslaus Hollar, whose style he imitated, though he never

approached the excellence of that master. The most interesting of his works are his portraits, of which he engraved several, which are highly esteemed by the collectors. Among others, we have the following by him :

PORTRAITS.

Mary, Queen of Scots, with a Crucifix in her hand.
 Charles I. ; oval, with a hat and cloak.
 Henrietta Maria, his Queen, in mourning.
 Elizabeth, daughter of Charles I., with an Angel drawing a Veil from her Face.
 Charles II. ; *after Hanneman*.
 The same, on horseback. 1661.
 The same, with a hat and feather.
 Catherine, Queen of Charles II.
 Oliver Cromwell.
 Richard Cromwell.
 George Monck, Duke of Albemarle.
 Jerome Weston, Earl of Portland.
 The Countess of Portland.
 Sir Bulstrode Whitelocke ; fine.
 Sir Peter Temple, Bart.
 Sir George Croke, Chief Justice of the King's Bench.
 Sir Kenelm Digby.
 Sir Peter Paul Rubens.
 Hans Holbein, painter.
 William Camden, historian and antiquary.
 William Fairfax, General in the Palat. 1656.
 Inigo Jones, architect.
 Margaret Lemon, with French verses.
 James Shirley, poet.
 William Drummond, the Scottish Historian.
 John Playford, musician.
 Matthew Stephenson, poet.
 John Evelyn, antiquary.

He also engraved the picture of Venus reclining, with a Man playing on the Organ ; after Titian, from the picture formerly in the collection of Charles I. now in the collection of the Earl of Cholmondeley ; and

A set of eight plates of Birds ; *after F. Barlow*.

A set of Animals ; *after the same*.

A set of Lions and Leopards ; *after Rubens*.

GEEL, JOHN VAN. A Dutch painter, who flourished about the year 1660. He was a scholar of Gabriel Metz, and imitated the polished style of that master so exactly, that it is not always easy to distinguish their works. He also painted marines and sea-ports, which are highly finished, and very agreeably coloured.

GEEST, CORNELIUS VAN. We have by this engraver a half-sheet print of Gilbert Burnet, Bishop of Salisbury.

GELDER, ARNOLD DE. A Dutch painter, born at Dort in 1645. After studying some time in his native city, under Samuel van Hoogstraeten, he went to Amsterdam, where he entered the school of Rembrandt, and became one of the ablest imitators of the style of that great colourist. Endowed with a similar feeling for the art, he seems, like his master, to have only appreciated its beauties as they relate to the harmony of colour, and the magical effect of a judicious management of the chiar-oscuro; little solicitous of the higher considerations of correctness of design and dignity of character. Like Rembrandt, he painted portraits and historical subjects, in which he exhibits the same uncouth choice of forms, with the same fascinating charm of colour; the same eccentricities and defects, with his admirable conduct of light and shadow, and the richness and spirit of his pencil. In his historical pictures, he also equally set at nought the propriety of costume, and the elevation of sentiment. His works, notwithstanding, still captivate by their surprising effect, and the facility with which it is produced. He designed all the accompanying objects in his pictures from nature, and his painting-room, crowded with armour, old draperies, flags, and sabres, resembled rather the interior of a broker's shop, than the *attelier* of an artist. He was most successful in his portraits, some of which are not unworthy of Rembrandt, and are frequently attributed to that master. Of his historical works, the most deserving of notice are, a picture at the Hague, of a Jewish Synagogue, with a great number of figures, of an admirable effect; at Dort, Solomon on his throne, surrounded by soldiers; and a picture which has been considered as his *chef-d'œuvre*, representing Bathsheba intreating David to leave his sceptre to Solomon; it is exquisitely coloured, and of a rich and glowing effect. His last works were a series of pictures of the Life and Passion of our Saviour. He died at Dort in 1727, aged 82.

GELDERSMAN, VINCENT. This painter was born at Mechlin in 1539. It is not known under whom he studied, but he painted historical subjects with some reputation. His design is correct, and his colouring excellent, particularly in his carnations. Of his most esteemed works may be noticed a picture of Susanna and the Elders, and a Descent from the Cross, with the Marys and others, in the cathedral at Mechlin.

GELDORP, See GUALDORP.

GELEE, CLAUDE. See LORRAINE.

GELENIUS, SIGISMUND. An old German engraver, who flourished about the year 1576, to whom are attributed, by the Professor Christ, a set of twelve small wooden cuts of the Labours of Hercules. They are executed with considerable spirit, with fine strokes neatly cut, without any etchings. The drawing is tolerably correct, and there is expression in the heads.

GELLE, JOHN. A German engraver, who flourished about the year 1628, and resided chiefly at Cologne. He engraved some of the plates for the *Academie de l'Espée*, published at Antwerp, by Gerard Thibault, in 1628. They are worked entirely with the graver, in a stiff formal style. We have also by this artist,

The Portrait of the Emperor Ferdinand II. in a border of medals; dated 1619, signed *Joan Gelle, fec. et exc.*

GELLIG, JACOB. A Dutch painter, born at Utrecht about the year 1636. He excelled in painting fish, which he represented with great fidelity. He also painted portraits, though without much claim to celebrity.

GEMIGNANO. See GIMIGNANO.

GEMINUS, or GEMINIE, THOMAS. This old English artist was an engraver, as well as a printer, and executed several plates to ornament his publications. In the year 1545, he published a translation of Vesalius's Anatomy, which was first printed at Padua in 1542, with wooden cuts. Geminus copied them on copper, and the book was dedicated to Henry VIII. with the title *Thomæ Gemini Lysiensis compendiosa totius Anatomæ delineatio æra exarata*, in folio. These plates, according to Ames, were some of the first rolling-press printing in England. He afterwards published another translation of the same work by Nicholas Udal in 1552, dedicated to Edward VI. In the preface, the translator says, "*Accepte therefore, jentill reader, this Tractise of Anatomie, thankfully interpreting the labours of Thomas Gemini the workman. He, that with his great charge, watch and travayle, hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished.*" Thomas Geminus lived in Blackfriars, where he published a Prognostication, relating to the weather, the Phenomena of the Heavens, &c. with a number of plates, engraved by himself. Vertue states, that he published another small work on Midwifry, with copper cuts, by himself.

GENGA, GIROLAMO. This painter was born at Urbino in 1476, and was first a disciple of Luca Signorelli. He assisted that master in several of his works, particularly at Orvieto. After passing some years under Signorelli, he entered the school of Pietro Perugino, at the time when Raffaele was a student under that master, where he remained three years. Few of the works of this master are known, as he was chiefly employed as a coadjutor with Signorelli *Timoteo della Vita*, at Urbino, and Raffaello del Colle in the Imperiale at Pesaro. He was for some time engaged in the service of the Duke of Urbino, who employed him more in the capacity of an architect than a painter, though he made many designs for the decorations of the theatre. He afterwards resided at Florence, where he painted a fine picture of the Resurrection for the church of S. Caterina da Siena. He died in 1551, aged 75.

GENGA, BARTOLOMEO. He was the son of the preceding artist, born at Urbino in 1518. According to Vasari, he painted some historical pictures in the style of his father, but he is more known as a sculptor and an architect, than a painter. He died in 1558, aged 40.

GENNARI, GIOVANNI BATISTA. This painter was a native of Cento, near Ferrara, and flourished about the year 1606. He is stated by Lanzi to have been one of the masters of Guercino, and to have painted history with reputation. In the Guida di Bologna is noticed a picture by this master in the church of S. Biagio, representing the Madonna and several saints, with a glory of angels, painted in the style of Procaccini. It is dated 1606.

GENNARI, BARTOLOMEO. This painter was of the same family as the preceding artist, born at Cento in 1589. He was nearly of the same age with Guercino, and rather emu-

lated his style than copied him. The expression of his heads is natural and animated; and his pictures possess considerable vigour and relief. In the church of S. Maria del Carobio, at Bologna, is a fine picture by this master of the Assumption. He died in 1658, aged 69.

GENNARI, BENEDETTO. He was born at Cento in 1633, and was the nephew and the scholar of Guercino, whose style he followed, and whose works he copied with an exactness that renders it very difficult to distinguish them from the originals. Barbieri's celebrated pictures of the Persian Sybil, the St. John, and his Herodias, were frequently copied by Benedetto, and his brother Cesare, in such a manner as to deceive the most intelligent. They are only to be distinguished by something inferior in clearness, and vigour of effect. Lanzi reports, that he had seen in the Palazzo Ercolani, a picture of Bathsheba by Guercino, together with a copy of the same by Gennari, and remarks that the former appeared to be freshly painted, and the copy the older picture. He also painted some pictures of his own composition for the churches at Bologna and Cento. At Bologna, in S. Domenico, is a picture by him of S. Rosa; in S. Giovanni in Monte, S. Anniano baptising a Pagan King; and at the Cappuccini, St. Anthony of Padua. In the dome at Osimo, he painted a picture of S. Leopardo; and at the Filippini, at Forli, S. Zaccaria, which are only inferior to Guercino in the want of force and relief. He visited France in the reign of Louis XIV. and painted some pictures for one of the palaces, and several portraits, among which was that of the Duke of Orleans, which was much admired. He afterwards came to England, and was made one of the painters to Charles II. He was continued in the same capacity by James II. whose portrait he painted, and in whose collection there were twelve of his pictures. On the abdication he returned to Italy, where he died in 1715, aged 82.

GENNARI, CESARE. He was the younger brother of Benedetto, born at Cento in 1641, and was also instructed by his uncle Guercino, whose style he followed with success, though somewhat inferior to his brother. Besides his extraordinary ability in copying the works of Guercino, he painted several pictures, from designs of his own, for the churches at Bologna. In S. Martino Maggiore is a picture of S. Maria Maddalena de Pazzi, painted entirely in the style of Guercino; in S. Niccolo, St. Nicholas kneeling before the Virgin; at the Padri Servi, S. Apollonia; and in S. Bartolomeo, Christ praying in the Garden. He died in 1688, aged 47.

GENNARI, LORENZO. This painter was probably of the same family. He was a scholar of Guercino, and flourished about the year 1650. One of his best pictures is at the Cappuccini at Rimini.

GENOELS, ABRAHAM. An eminent landscape painter, born at Antwerp in 1640. When he was twelve years of age, he became a scholar of James Backereel, where he remained until he was fifteen. His ambition confined itself at first to portrait painting; but having made some successful attempts in landscapes, he attached himself to that branch of the art, to which his genius was more adapted. To perfect himself in perspective, so essential to his success, he went to Bois-le-Duc, where he studied for some time under Firelans, esteemed the most correct professor of that science of his time. His desire of improvement prompted him to travel; and he visited Paris at the time when Poussin,

Mignard, and le Brun, were in the zenith of their fame. It was not long before his talent distinguished itself in that metropolis; and he was employed to paint the cartoons for eight large landscapes, to be executed in tapestry, for M. de Louvois, in which the figures were painted by de Seve. He was engaged by le Brun to paint the back-grounds of his Battles of Alexander; and in 1665 was made a member of the Academy at Paris, under the auspices of le Brun. These flattering distinctions could not, however, detain him at Paris; he longed to visit Rome, where he arrived in 1674, and was received into the Bentevogel society, who conferred on him the name of Archimedes, on account of his knowledge of the mathematics, with which title he sometimes signed his etchings. He painted several large pictures of views in the vicinity of Rome, for the Cardinal Rospigliosi; and after a residence of some years in Italy, he returned to Flanders, with an ample collection of designs he had made of the environs of Rome. Genoels may be ranked among the ablest landscape painters of his country. His colouring is natural and vigorous; he possessed a commanding facility, and a touch which he could appropriate to the particular objects he had to represent. We have by this painter some masterly etchings of landscapes, from his own designs, executed in a bold free style, and ornamented with figures and cattle. Among others, we have the following by him :

A set of four mountainous Landscapes, with ruins and figures; *A. Genoels, aqua fort. fec. 1684.*

Two rocky Landscapes, with figures; *A. Genoels, alias Archimedes, sc. Romæ. 1675.*

Two grand Landscapes, with ruins and figures; *A. Genoels, fec.*

Four mountainous Landscapes, with ruins and waterfalls; *A. Genoels, fec.*

Four views of Gardens, with figures and statues; *A. Genoels, inv. et sculp. vander Meulen, exc.*

Two large Landscapes, with waterfalls; one signed *A. Genoels, inv. et fec.*

He sometimes marked his plates with the cipher *A*.

A. Genoels died at a very advanced age at Antwerp.

GENOVESE, IL PRETE. See STROZZI.

GENOVESINO. See CALCIA GUISEPPE.

GENTILE, LOUIS PRIMO, called. The family name of this painter was Primo, but the name of Gentile, by which he is generally known, was given him on account of his polished manners and the elegance of his dress. He was born at Brussels in 1606, where he was instructed in the rudiments of the art; but it is not said under what master. He went to Rome when he was young, where he resided thirty years, and was received into the Academy of St. Luke in 1650. He painted portraits and historical subjects, and was employed by Pope Alexander VII. whose portrait he painted, and those of many of the principal personages at Rome. His portraits are highly finished, though without the appearance of labour, and he was an excellent colourist, like most of his countrymen. In his historical works he discovers a different style; his design is bold and correct, and his touch free and spirited. In the church of S. Marco at Rome, is a picture by Gentile of S. Antonio; and at the Cappuccini at Pesaro, the Nativity, and a picture of S. Stefano. One of his most esteemed works is a picture of the Crucifixion, in the chapel of the Trinity, in the church of St. Michael at Ghent. He died at Brussels in 1670, aged 64.

GENTILESCHI, ORAZIO LOMI, called. This painter was born at Pisa in 1563, and received his first instruction in the art from Aurelio Lomi, his half-brother. The name of Gentileschi he adopted from his uncle by the mother's side. After a few years passed under his brother, he went to Rome, where he improved his style by studying the works of the best masters, and by the advice and assistance of Agostino Tassi, with whom he formed an intimate friendship, and whose landscapes he frequently decorated with figures. Several of their joint performances are in the Palazzo Rospigliosi, in the great saloon of the Palazzo Quirinale, and in other situations at Rome. He also painted historical subjects for the churches and public edifices, particularly in La Pace, and a fine picture of S. Cecilia and S. Valeriano, in the Palazzo Borghese. Some of his best performances are in the royal palace at Turin, and at Genoa. His celebrity reached England, and he was invited to the court of Charles I. who settled on him a considerable salary, and employed him in several works for the palaces, and in painting some ceilings in that of Greenwich. Nine pictures by Gentileschi in the royal collection were sold after the king's death for six hundred pounds, and are now the ornaments of the hall at Marlborough house. He also painted two pictures for Villers, Duke of Buckingham, of a Magdalen, and the Holy Family. On his arrival in England, he became acquainted with Vandyck, who painted an admirable portrait of him, which has been finely engraved by Vosterman. He died in London in 1647, aged 84.

GENTILESCHI, ARTEMISIA. This lady was the daughter and the disciple of the preceding artist, born at Rome in 1590. She accompanied her father to England, where she painted some portraits of the nobility, and some historical pictures for the King, the best of which was David with the Head of Goliah. But she passed the chief part of her life at Naples and Bologna, where she was much admired for her accomplishments and her talents as a paintress. She was favoured with the friendship and advice of Guido, and studied attentively the works of Domenichino. In the gallery at Florence is one of her best performances, representing Judith with the Head of Holofernes, which Lanzi highly commends; and in the collection of Signor Averardo de Medici, is a picture by her of Susanna and the Elders, which is admired for the amenity of the colouring, and the graceful design of the principal figure. In portraits she excelled her father, and in that branch established a brilliant reputation. She died in 1642, aged 52.

GENTILESCHI, FRANCESCO. He was the son of Orazio Gentileschi, by whom he was instructed in the art; but he afterwards studied under Domenico Fiasella, called Sarzana. He painted history, and resided chiefly at Genoa, where, according to Soprani, he painted several pictures for the churches in that city.

GENTSCH, ANDREW. A German engraver, who resided at Augsbourg, and flourished about the year 1616. He engraved several small copper plates of grotesque ornaments, some of which are dated in 1616. He usually marked his plates with the same cipher as Albert Aldegrev ; but their works are not difficult to distinguish, by the inferiority of those of Gentsch, and the difference in the date.

GERARDI, ANTONIO. This artist is mentioned by le Comte as an engraver of funeral pomps, monuments, and tombs.

GERARDIU. Apparently an Italian artist, who flourished about the year 1680. He worked entirely with the graver, in a neat style, but without taste. He engraved a set of plates after the pictures by Pietro da Cortona, in the Florentine palace.

GERARDS, MARK. See GUERARDS.

GERBIER, SIR BALTHASAR. He was born at Antwerp in 1591, and distinguished himself as a miniature painter, at a period when the ablest artists of his country were in their greatest celebrity. He came to England when young, and was a retainer of the Duke of Buckingham as early as the year 1613, and painted the portraits of the principal nobility of the time. He was afterwards employed in some diplomatic situations, and accompanied the Duke of Buckingham to Spain, where he was sent to bring about the treaty of marriage. Among the Harleian manuscripts is a letter from the Dutchess of Buckingham to her lord, when in Spain, in which she says, "I pray you, if you have an idle time, sit to Gerbier for your picture, that I may have it well done in little." In the collection of the Duke of Northumberland, is a large oval miniature of the Duke of Buckingham on horseback. The head is well painted; the figure dressed in scarlet and gold; it is finished with great labour and richness. The head of the horse is spirited. Over the Duke's head is his motto, *Fidei coticula crux*; and on the foreground is inscribed *B. Gerbier. 1618.* In a letter dated 1628, it is said, "That the King and Queen were "entertained at supper at Gerbier's, the Duke's painter's house, which could not stand "him in less than one thousand pounds." Vandyck painted a fine picture of Sir Balthasar Gerbier and his family.

GERCO, B. A Dutch engraver, who executed some plates in imitation of the charming prints of Waterloo. After etching the plates he scratched upon them with the graver, and from not having afterwards cleared away the barb, there is an unpleasant clumsiness in the effect.

GERRARD OF HAERLEM. An old Dutch painter, born at Haerlem about the year 1460. He was a disciple of Albert van Ouwater, who was the first that practised oil-painting in his country, soon after the time of John van Eyck. He was sometimes called Gerard of St. John, from his residing in a convent of that name, though not a monk. Although he only reached the age of twenty-eight, he finished many pictures for the churches, which were admired for the beauty of the colouring, and for a better expression and a more correct design, than was usual at that early period. His most considerable work was an altar-piece in the church of St. John at Haerlem. The principal picture represented the Crucifixion, and on the folding-doors the Descent from the Cross and the Resurrection. The expression of grief in the Marys and the Apostles, was superior to any production of the time. He died about the year 1488.

GESSI, FRANCESCO. This painter was born at Bologna in 1588. He was one of the ablest scholars of Guido Reni, and one of the most successful imitators of his style. He possessed a vivacity of genius, and a facility of execution, which are said by Lanzi to have excited the jealousy of his master. His early pictures exhibit a suavity of colour, and a delicacy of pencil, which nearly approach the excellence of his instructor. His As-

sumption, in the church of La Morte at Bologna; his Martyrdom of St. Caterina, in the church of that Saint; and above all, his S. Francesco, at the Nunziata, have frequently been mistaken for the works of Guido. Abusing a fertile invention, and an uncommon promptness of hand, he afterwards declined into the languor and coldness of a mannerist. There are, however, several other pictures by him in the churches at Bologna, which are greatly admired, and which justly rank him among the able artists of that school. Such are his picture of S. Carlo praying in the midst of the Pestiferous, in the church of La Compagnia de Poveri; S. Antonio di Padoua, in S. Maria delle Muratelle; and the Descent of the Holy Ghost, at the Cappuccini. He died in 1649, aged 61.

GESSNER, SOLOMON. This celebrated personage is well known to the literary world by his poem of the Death of Abel, and his other poetical works. He claims our notice here as a designer and an engraver. He etched several plates of vignettes, and other ornaments, for his Death of Abel and his Pastorals. We have, besides, by him several landscapes, executed in a very pleasing and finished style, of which the following are the principal:

A set of ten Landscapes; dedicated to *M. Watelet*. 1764.

Twelve pastoral Landscapes. 1767. 1786.

Ten Landscapes, with mythological figures. 1769. 1771.

GHEDINI, GUISEPPE. This painter was born at Ferrara about the year 1710, and was a scholar of Giacomo Parolini. There are several of his works in the churches at Ferrara. In S. Caterina da Siena, is a picture by him of S. Lucia; in S. Leonardo, the Martyrdom of St. Catherine; in Corpus Domini, the Annunciation, and the Death of St. Joseph; and in the refectory of the monastery of S. Maria degli Angeli, his principal work, representing the Multiplication of the Loaves; painted in 1755.

GHEEST, WYBRAND DE. He was a native of Friesland, about the year 1591. He travelled to Italy when young, where he resided several years, chiefly at Rome, where he made drawings from the principal statues and pictures; and on his return to Holland painted historical subjects with considerable reputation. The plates in the book entitled *Cabinet des Statues*, published at Amsterdam in 1702, are from his designs.

GHEIN. See GHEYN.

GHERARDI, CRISTOFORO, called DOCENO. This painter was born at Borgo S. Sepolcro in 1500, and was a disciple of Raffaellino dal Colle. He excelled particularly in fresco, and assisted Giorgio Vasari in many of his most considerable works. There are several grotesque subjects by him in the Casa Vitelli. Of his oil-paintings, the principal are the Visitation of the Virgin Mary to St. Elizabeth, in the church of S. Domenico at Citta di Castello; and his picture of S. Maria del Popolo, at Perugia, painted in conjunction with Lattanzio della Marca. According to Lanzi, he died in 1552, aged 52.

GHERARDI, FILIPPO. He was born at Lucca in 1643, and was first instructed in the art by his father Bastiano Gherardi, an artist of no great celebrity: but he went to Rome when young, and became a scholar of Pietro da Cortona, under whom he made great improvement. He afterwards visited Venice, where he studied the works of the great

colourists of that school; and in conjunction with Giovanni Coli, painted several pictures in the Library of S. Giorgio Maggiore. Pietro da Cortona invited him back to Rome, to assist him in painting the cupola of S. Maria in Campitelli. In the Colonna Gallery are two fine pictures by him of the Battle of Lepanto, and the Triumph of Mark Anthony Colonna. There are several pictures by him in the churches at Lucca. He died in 1704, aged 61.

GHERARDINI, ALESSANDRO. This painter was born at Florence in 1655, and was a scholar of Alessandro Rosi. He proved a very eminent painter of history, both in oil and in fresco. His compositions evince a fertile and inventive genius; his design is correct, and his colouring rich and harmonious. In the Monastery of the Augustines at Florence, is a fine picture by this painter of the Crucifixion; and in the Casa Orlandini, a subject from the Life of Alexander the Great. He died in 1723, aged 68.

GHERARDO, DALLE NOTTI. See HONDTHORST.

GHEYN, or GHEIN, JAMES, THE ELDER. A Flemish designer and engraver, born at Antwerp in 1565. He was instructed in drawing by his father, who was a glass-painter, and learned engraving under Henry Goltzius. He imitated the style of that master, and his plates evince a great command of the graver. They are executed in a bold free style, and his design is correct, and not without taste. He engraved a great number of plates, both from his own designs and after other masters, and his prints are highly esteemed. He generally used the cipher *JG*. The following are his principal works:

PORTRAITS.

Tycho Brahe, the celebrated Danish Astronomer.
Abraham Gokevius, antiquary, of Amsterdam.
Hugo Grotius.
Philip de Marnix, the disciple of Calvin.
The Count de Medici, called the Father of the People.
Sigismund Malatesta, a famous warrior; circular.
Johannes Basilowitsch, Autocrator Russiæ; circular.

SUBJECTS AFTER HIS OWN DESIGNS.

Vanity; represented as a Woman at her toilet.
Magdalen; a small oval.
Mars and Venus; two small medallions.
A Gipsy telling a Girl her fortune.
The Statue of the Laocoon.
A Lion, in a landscape; *J. de Ghein, fec. C. de Visscher, exc.*; very scarce.
A set of ten plates, called the Masks; *J. de Ghein, inv. et fec.*; very scarce.
The Twelve Roman Emperors; circular; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Life and Passion of Christ; in fourteen plates; engraved by *J. de Ghein* and *Z. Dolendo*, after *C. van Mander*.
The Twelve Tribes of Israel; in twelve plates; after the same.
The Four Evangelists; after *Henry Goltzius*.

The Confusion of Tongues at the building of the Tower of Babel; *after C. van Mander.*

The Adoration of the Trinity; *after the same.*

The Judgment of Midas; *after the same.*

The Prodigal Son; in two sheets; *after the same.*

The Crucifixion; *after Crispin vander Broeck.*

The Assembly of the Gods; *after the same.* 1589.

The Empire of Neptune; *after H. Goltzius.* 1587.

Twelve plates of Soldiers of the Guard of Rodolphus II.; fine.

The Annunciation; *after Ab. Bloemaert.*

A Repose in Egypt; *after the same.*

Christ preaching to the Jews; *after the same.*

The Miracle of the Loaves; *after the same.*

Daniel in the Lion's Den; *after T. Bernard.*

Diana and Acteon; *after the same.*

Polyphemus, with Acis and Galatea; *after C. van Haerlem.*

A small Landscape; an etching; *after Breughel.*

GHEYN, or GHEIN, JAMES, THE YOUNGER. He was of the same family as the preceding artist, but it is not ascertained whether he was his son or his nephew. He is supposed to have studied in Italy, under A. Tempesta, from the resemblance in their style. In conjunction with Cornelius Boel, he executed eight plates for *La Vie de Charles V.*, from designs by Tempesta. He marked his prints, *J. de Ghein, Jun. fec.* He flourished about the year 1630.

GHEYN, or GHEIN, WILLIAM. A Flemish engraver, probably related to the foregoing artist. He chiefly resided at Paris, where he engraved some plates for J. le Blon. Jointly with Jeremiah Falk, he engraved the Four Seasons, represented by French ladies, attired in the mode of the time of Louis XII. We have also by him the two following portraits:

Louis XIV. when a boy, on horseback; *G. de Gheyn, fec.*

Bernard, Duke de Weymar, on horseback; *same mark.*

GHEZZI, SEBASTIANO. This painter was born in the Communanza, near Ascoli, and flourished about the year 1638. He was a scholar of Guercino, and painted history with some reputation. At the Barefooted Augustines at Monsamartino, there is a fine picture by him of St. Francis receiving the Stigmata.

GHEZZI, GUISEPPE. He was the son of the preceding artist, born in 1634, and was for some time instructed by his father; but he went afterwards to Rome, where he studied the works of Pietro da Cortona, whose style he adopted. He was employed and highly esteemed by Pope Clement XI. and at the time of his death, in 1721, was secretary to the Academy of St. Luke, at Rome.

GHEZZI, CAVALIERE PIER LEONE. This painter was the son of Guiseppe Ghezzi, and studied under his father, whom he surpassed. In conjunction with L. Garzi, F. Trevisani, and B. Luti, he was employed by Benedict XIV. to paint the Prophets in St. John of Lateran, and in other works. He was also employed in several considerable works by the

Duke of Parma, who conferred on him the order of the Golden Spur. But he was most celebrated for his talent in caricature, and his works of that description are numerous in the collections at Rome. We have by him a few etchings, executed in a clear neat style, from his own designs, and after the works of his father. Among others,

The Virgin and infant Jesus; *after Guiseppe Ghezzi*, marked *Petrus Leo Ghezzius, del. et scul. Romæ. 1700; fine.*

The Portrait of the Abb. Pietro Palatio.

———— Signior Nicola Zabbaglia; *Ingegniere della fabrica di S. Pietro.*

He died in 1755, aged 81.

GHIARINI, MARC ANTONIO. An Italian engraver, born at Bologna in 1652. He etched and published a set of plates of the Aqueducts and Fountains at Rome.

GHIGI, TEODORO, or TEODORO MANTUANO. This painter was a native of Mantua, and flourished about the year 1545. He had the advantage of being educated under Giulio Romano, and was one of the ablest of his scholars. After the death of Giulio, he was selected by the Duke of Mantua to finish the works which were left imperfect by that great master.

GHIRLANDAJO, DOMENICO CORRADI, called DEL. The family name of this painter was Corradi, but he was usually called del Ghirlandajo, from his father's following the profession of a flower-maker. He was born at Florence in 1449, and was instructed in design, with the intention of his being bred to the business of a goldsmith; but his inclination for the art of painting induced him to become a disciple of Alessio Baldovinetti, and he proved one of the most distinguished artists of that early period, both as a mosaicist and a painter. His design was more correct and graceful than was usual in his time, and the expression of his heads is superior to any painter that had preceded him. According to Mengs, he was the first of the Florentine painters, who, by a judicious attention to perspective, gave to their works the appearance of verity and depth. He was also the first of his countrymen that exploded the gilded and tawdry ornaments with which the painters anterior to him were accustomed to load their works, who, not being able to give beauty to their figures, were determined to make amends for it by finery. Pope Sistus IV. invited him to Rome, and employed him in the Sistine chapel, where he painted two pictures, one of which, the Resurrection, has perished; the other, representing the Vocation of St. Peter and St. Paul to the Apostleship, is still preserved. He was the founder of an eminent school, which produced many able artists; and he claims the credit of being the instructor of Michael Angelo Buonaroti. Many of his works are mentioned by Vasari at Rome, Florence, Pisa, and Rimini. At Florence, in the church of the Innocenti, is a fine picture by this master of the Adoration of the Magi; in S. Trinità, several pictures of the Life of S. Francesco; and in the same church an altar-piece representing the Nativity. He died in 1498, aged 44.

GHIRLANDAJO, RIDOLFI CORRADI, called. This painter was the son of the foregoing artist, born at Florence in 1485. His father dying when he was only eight years of age, he was taken under the protection of his uncle Davide Corradi. He afterwards studied under Fra. Bartolomeo di S. Marco, and had so far profited by the instruction of that

master, that when Raffaello visited Florence, he was so satisfied of his ability, that he intrusted him to finish a picture of the Virgin and Infant he had commenced, for one of the churches at Siena. He entertained so high a respect for his talents, that on his return to Rome he invited him to assist him in his great works in the Vatican. Unfortunately for his fame, he refused the invitation of Raffaello, which, if he had accepted, he would probably have participated in the glory of that illustrious painter in an equal degree with Giulio Romano. He possessed an acute and vivacious imagination, with an elegance and taste in his forms that have a near affinity to the style of that master. In some of his first productions, in S. Jacopo di Ripoli; and in S. Girolamo at Florence, though there is something of the dryness of Pietro Perugino, they bear a great resemblance to the juvenile works of Raffaello. He approaches nearer to the better time of that master in his two pictures of subjects from the Life of S. Zanobi, originally painted for the Academy at Florence, but afterwards placed in the Ducal Gallery. He died in 1560, aged 75.

GHISI, GIOVANNI BATISTA BRITANO, called MANTUANO. This artist was born at Mantua about the year 1500, and, according to Baldinucci, was a painter, a sculptor, an architect, and an engraver. He was a disciple of Giulio Romano; but little is known of his works as a painter. As an engraver he is more distinguished, and is supposed to have been instructed in the use of the graver by Marc Antonio Raimondi, from the resemblance of their style. His design is correct, though somewhat stiff, and there is a want of harmony in the effect of his prints. He usually marked his plates with the cipher 

We have the following by him :

- Some Heads, with Helmets, and antique ornaments.
- The Virgin suckling the infant Jesus. 1539.
- David cutting off the Head of Goliath; *after Giulio Romano*. 1540.
- A young Warrior carrying off a young Woman; called Paris and Helen. 1539.
- A River God; *after Luca Penni*.
- Mars, Venus, and Cupid.
- A large naval Combat; *from his own design*. 1538.
- The Burning of Troy, a grand composition; fine.

GHISI, GIORGIO, called MANTUANO. He was the son of the preceding artist, born at Mantua in 1524, and was instructed in design, and the use of the graver, by his father, whose style he greatly improved. He drew the naked very correctly, and was particularly attentive to the extremities. There is, notwithstanding, a continued sameness in his figures, as if he had only consulted one model, which gives to his works the appearance of a mannerist. This defect is particularly discernible in his immense print of the Last Judgment, after Michael Angelo Buonaroti. These deficiencies are sufficiently compensated by the many excellencies we find in the works of this esteemed artist, which are highly valued by the intelligent collector. Fine impressions of his prints are now become scarce. They are generally signed *Giorgio Ghisi di Mantoua, fecit*, or marked with the cipher **GM.AA'**. The following are his principal plates :

- The Portrait of Julius II.; *after Raffaello*.
- The Holy Family, half length; *after the same*.
- The School of Athens, two sheets; *after the same*.
- The Dispute of the Sacrament; *after the same*.

An emblematical subject; sometimes called *Raffaello's Dream*, and sometimes *The Melancholy of Michael Angelo*. It represents an old Man looking at a Shipwrecked Vessel, whilst a Nymph appears approaching him; in the background are seen several horrible and fantastical figures. It is inscribed *Raphaelis Urbinatus inventum*, and on a tablet, *Georgius Ghisi Mat.* 1561.

The Prophets and Sibyls; six large plates; after the paintings by *M. Angelo Buonaroti*, in the Sistine Chapel.

The Last Judgment; ten large plates; after the celebrated work by the same painter.

An allegorical subject, representing the Birth of a Prince of the House of Gonzague; after *Giulio Romano*. 1568.

Cupid and Psyche crowned by Hymen; after the same.

The Birth of Memnon; after the same; very fine.

Cephalus and Procris; after the same.

The Interview between Hannibal and Scipio; after the same.

Regulus led to death by the Carthaginians; after the same.

Regulus shut up in the Tun; after the same.

Venus in the Forge of Vulcan, sharpening the Arrows of Cupid; after *Perino del Vaga*.

Venus and Mars; after *Raffaello da Reggio*.

An allegorical subject, representing a Judge on his Tribunal with Asses Ears; after *Luca Penni*.

Endymion carrying Diana to the Chase on his shoulders; after the same.

Hercules conquering the Hydra; after *Giov. Bat. Britano Mantuanos*.

The Judgment of Paris; after the same.

The Siege of Troy; after the same.

The taking of Troy; after the same.

A Print representing tombs, skeletons, &c. called *the Resurrection of the dry Bones*. 1554; fine; after the same.

Venus and Adonis; after *Teodoro Ghisi*.

Angelica and Medora; after the same.

The Birth of the Virgin; after *B. Spranger*.

The Mystery of the Trinity; after his own design. 1576.

The Adoration of the Shepherds; after *Angelo Bronzino*; in two sheets. 1554.

The Last Supper; after *Lambert Lombard*.

The Visitation of the Virgin to St. Elizabeth; after his own design.

The Crucifixion; after the same.

GHISI, ADAMO, called MANTUANO. He was the younger brother of the foregoing artist, born at Mantua about the year 1530. He engraved several plates after the great Italian masters, which are well drawn; and though inferior to the works of Giorgio, possess great merit. He sometimes signed his prints *Adamo Scultore*, *Mantuanus*, and sometimes marked them with the cipher *AS*. We have by him the following:

The Nativity; after *Giulio Romano*. *Adamo Scultore Man.*

The Presentation in the Temple; after *Nic Martinelli*. *Romæ*. 1581. *Adamo Scultore Mant. sc.*

The dead Christ in the Lap of the Virgin; after the celebrated sculpture by *Michael Angelo Buonaroti*. *Adam. Mantuano*. 1566; on a white ground. This plate was afterwards retouched, and the back-ground changed into a landscape, with the inscription, *Romæ Ant. Lafreri, sc.*

Cupid carrying the Arms of Mars; after *Giulio Romano*.

Mars, preceded by Cupid, going to Battle; after the same.

The Bath of Venus; *after Giulio Romano*.
 Diana going to the Chase; *after the same*.
 Endymion regarding the Moon; *after the same*.
 Hercules between Virtue and Vice; *after the same*.
 Venus and Cupid, with Pan playing on the Pipe.

GHISI, DIANA, called MANTUANA. This distinguished lady was the sister of the two preceding artists, and probably was instructed in engraving by her brother Giorgio, as she has executed several plates in his style, which possess great merit. We have some excellent prints by her, which are usually signed with her name, and sometimes simply DIANA. The following are her principal plates:

Two Men and a Woman seated at a Table; signed *Diana*.
 The Virgin and Infant, with St. John and St. Joseph presenting a Basket of Fruit; *Diana Mantuana incidebat Romæ. A. M. D. LXXV.* without the name of the painter.
 The Holy Family, with St. Joseph at work; *after Coreggio*.
 The Holy Family, with St. John presenting a Billet; *after Raffaele*.
 The Virgin caressing the Infant; *after F. Salviati*.
 The Virgin and Infant seated in the Clouds, and below the Archangels Michael, Gabriel, and Raphael; inscribed R. V. I. *Diana Mantuana and Regina Angelorum*.
 St. Peter made Head of the Church, accompanied by the Ten Apostles, kneeling before Christ; *after Raffaele*.
 The Adulteress before Christ; *after Giulio Romano*.
 The Continence of Scipio; *after the same*.
 The Birth of Castor and Pollux; *after the same*; fine.
 The Festival of the Gods at the Nuptials of Cupid and Psyche; after the design of *Giulio Romano*, in the Palazzo del T. at Mantua; in three sheets, very fine.
 The Visitation of the Virgin to St. Elizabeth; *after G. Vasari*.

GHISLANDI, DOMENICO. This painter was a native of Bergamo, and flourished about the year 1662. He excelled in painting architectural and perspective views in fresco; though he occasionally painted historical subjects. Comte Tassi mentions some pictures of the life and miracles of S. Francesco di Paola by him, in the cloysters of the Padri Minimi at Bergamo; and in the Palazzo Terzi is a saloon ornamented with architecture, in which the figures are painted by Giacomo Barbello.

GHISLANDI, FRA VITTORE, called FRA PAOLOTTA. He was the son of the preceding artist, born at Borgo di San Leonardo, in the Bergamese state, in 1655, and was a scholar of Sebastiano Bombelli. Although he never reached any eminence as an historical painter, he distinguished himself as one of the ablest portrait painters of his time. For this excellence he was more indebted to his attentive study of the portraiture of Titian, than the counsels of his instructor. He died in 1743, aged 88.

GHISOLFI, GIOVANNI. This painter was born at Milan in 1623, and, according to Orlandi, was first a scholar of Girolamo Chignolo; and was afterwards instructed in architecture and perspective by his uncle Antonio Volpini; but his best instruction he received from Salvator Rosa. He is principally known as a painter of perspective and sea-ports: he nevertheless occasionally painted historical pictures and altar-pieces; some

of which are in the Certosa at Pavia, and in the Santuario at Varese. When the Archduchess of Austria made her public entry into Milan, he was employed to paint the triumphal arches. In 1650 he visited Rome, where he made designs of the magnificent ruins in the environs of that city, which furnished him with admirable materials for the composition of his pictures. His works abound at Rome, Naples, Milan, and Genoa, where they are placed in the choicest collections. He died in 1683, aged 60.

GHISSONI, OTTAVIO. He was a native of Siena, but at an early age went to Rome, where he studied several years, chiefly under the tuition of Cherubino Alberti. In the year 1610 he visited Genoa, and was for some time a scholar of Ventura Salimbeni, where he painted some pictures in fresco for the public edifices. His works are more esteemed for the excellence of his colouring, than for correctness of design.

GHITI, POMPEO. This painter was born at Marone, a small town in the vicinity of Brescia, in 1631, and was first a scholar of Ottavio Amigoni. He afterwards went to Milan, where he studied five years under Giovanni Batista Discepoli, called Lo Zoppo di Lugano. On his return to Brescia, he was employed in several works in oil and in fresco. He possessed a ready invention, and was a correct designer. His colouring is, however, cold and languid. He had a number of scholars, who resorted to him for his excellence in drawing. He died in 1703, aged 72.

GIALDISI, N. According to Zaist, in his *Notizie de' pittori Cremonesi*, this painter was of Parma, but flourished at Cremona about the year 1720. He excelled in painting flowers and fruit, and particularly in his pictures of still-life, such as carpets, with musical instruments, books, &c. which he represented with a fidelity of form and a truth of colour which are admirable.

GIAMPICOLI, GIULIO. An Italian engraver, born at Venice about the year 1700. His style renders it probable that he was brought up in the school of Wagner. He engraved several plates after Marco Ricci and others; among which are the following:

A set of thirteen Landscapes, with the frontispiece *after Marco Ricci*, entitled *Raccolti di 12 paesi inventati e dipinti dal celebre Marco Ricci*.

A set of four pretty Pastoral subjects.

A set of four Landscapes; *after M. Ricci and F. Zuccarelli*.

GIANNETTI, FILIPPO. According to Hakert, this painter was a native of Messina, and flourished about the year 1685. He was a scholar of Abraham Casembrot, and painted landscape in so bold a style, and with such extraordinary facility, that occasioned him to be styled the Luca Giordano of landscape.

GIAQUINTO, CORRADO. This painter was a native of Molfetta, and flourished about the year 1750. He was first a scholar of Francesco Solimene; but he went afterwards to Rome, where he entered the school of Sebastiano Conca, whose style he followed. Less correct in his design, and even more of a mannerist than his instructor, he possessed a ready invention and a resolute touch. His best works are his frescos in the tribune of S. Croce, and the great altar-piece of the church of La S. Trinità at Rome. There are

many of his works at Macerata, Turin, and other cities in Italy. He was invited to the court of Madrid, where he was employed in some of the palaces. He died in 1765.

GIAROLA, or GEROLA, ANTONIO, called IL CAVALIERE COPPA. He was born at Verona in 1595, and studied at Bologna under Guido and Albano. In some of his pictures he approached the suavity of colour, and the graceful contours of the former, though inferior to him in relief, and in the elegance and simplicity of his compositions. In the church of S. Bernardo at Bologna, is a picture by him of S. Mauro kneeling before the Virgin and Infant; but he is seen to more advantage in his Magdalen in the Desert, in the church of the Padri Servi. In the Refectory of the Seminary at Verona is a fine picture by Giarola of Christ with the Disciples at Emaus. He died in 1665, aged 70.

GIBERTONI, PAOLO. This painter was a native of Modena, and flourished about the year 1760. He chiefly resided at Lucca, and excelled in grotesque subjects in fresco, in which he introduced little animals of every description, touched with great spirit. He also painted landscapes, which were esteemed in his time, and have increased in value since his death.

GIBSON, RICHARD. This extraordinary personage was usually called the Dwarf, from his diminutive size, being only three feet ten inches high. He was, when a boy, page to a lady at Mortlake, who perceiving in him a disposition for the art, placed him under the care of Francis de Cleyn, under whom he made considerable progress. His talent attracted the notice of King Charles I. who made him one of his pages. It is reported in the Anecdotes, that he was married to a little lady of his own height, and that their marriage was celebrated in the presence of Charles I. and his Queen, who ordered a diamond ring for the bride; but the troubles coming on she never received it. The union of this diminutive couple was distinguished by Waller in one of his prettiest poems. After the death of the King he was taken into the protection of Philip, Earl of Pembroke, and is said to have painted the portrait of Oliver Cromwell several times. When Sir Peter Lely visited England, Gibson improved himself greatly, by copying the portraits of that master; and he rose into such repute, that he was sent to Holland to teach the Princess Mary to draw, and had also the honour of instructing Queen Anne. R. Gibson lived to the age of 75, and died in 1690.

GILARTE, MATEO. A Spanish painter, born at Valencia, according to Palomino, in 1647. He was a scholar of Francisco Ribalta, and proved an eminent painter of history, both in oil and in fresco. His chief residence was at Murcia, where there are several of his works. In the church of Nuestra Sennora del Rosario, are three large pictures in fresco, representing Esther before Ahasuerus, Jacob wrestling with the Angel, and St. Dominick with other saints. In the refectory of the same convent, he painted the Miracle of the Loaves and Fishes. Although the works of this master are not distinguished by the beauty of his forms, or the expression of his heads, his compositions are grand and copious; and he was a perfect master of the chiar-oscuro. He died in 1700, aged 53.

GILES OF ANTWERP. See COIGNET.
VOL. I.

GILIOLI, GIACINTO. A Bolognese painter, born in 1584, and was brought up in the school of the Caracci. He painted history with some reputation. Of his works at Bologna, the most esteemed are his picture of the Death of St. Joseph in S. Mattia, and David with the Head of Goliath, in S. Salvatore. He died in 1665, aged 71.

GILLARDINI, MELCHIORE. According to Orlandi, this painter was a native of Milan, and was a scholar of Giovanni Batista Crespi, called Il Cerano. After the death of that master, he was employed to finish the pictures he left imperfect; and he also painted several altar-pieces for the churches of his own composition. At S. Celso, a small town near Milan, is a picture by him of S. Caterina da Siena, of which Lanzi speaks in favourable terms. By Melchioro Gillardini, who is miscalled Girardini by Mr. Strutt, we have some etchings after *P. da Cortona*, *Guido*, and others. He also etched several plates from his own designs, in the style of Callot, representing battles and other subjects, executed with neatness and spirit. He died in 1675.

GILLBERG, JOHN. A Swedish engraver, born at Stockholm, about the year 1748. He engraved several portraits of distinguished personages of Sweden; and afterwards went to Paris, where he executed several plates in imitation of chalk drawings; among which were some heads after *Raffaello*, and some landscapes engraved jointly with *Demarteau*.

GILLEMANS, N. A Flemish painter of flowers and fruit, born at Antwerp about the year 1672. His pictures are generally small, and very highly finished, but without much effect.

GILLIG, M. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Gerard de Vries, philosopher of Utrecht.

GILLOT, CLAUDE. A French painter and engraver, born at Langres in 1673. He was sent to Paris when young, and became a scholar of J. B. Corneille. He chiefly excelled in designing fauns, satyrs, and grotesques, in which he acquired some reputation, and was received into the Academy at Paris in 1715. Anthony Watteau was his scholar, and greatly surpassed him. His works, as a painter, are little regarded; but he has left us a considerable number of etchings, from his own designs, which are executed in a bold free style, and sufficiently finished. Including the plates he engraved for *Les Fables de la Mothe-Houdard*, M. Gersaint makes his prints amount to near one hundred and eighty. Among others, we have the following by him:

The Feast of Diana disturbed by Satyrs; *C. L. Gillot, fec.*

The Feast of Bacchus, assisted by Satyrs and Bacchante.

The Triumph of Pan celebrated by Nymphs and Sylvans.

The Triumph of Faunus, the God of the Forests.

The Count Caylus engraved several plates after his designs. He died at Paris in 1722, aged 49.

GILPIN, SAWREY. An eminent English painter, born at Carlisle in 1733. He was the son of a captain in the army, who had a knowledge of drawing, and from whom he received some instruction in the first rudiments of design. On his arrival in London, he was for

some time under a ship painter. His genius, however, led him to designing animals; and some of his sketches having been shown to the late Duke of Cumberland, at that time celebrated on the turf, he took him under his patronage, and employed him in painting the portraits of his favourite racers, and other subjects, at Newmarket, in which he discovered uncommon ability. He was one of the most correct and spirited drawers of horses that the art has produced; and that he possessed powers of a superior cast, which would have enabled him to have distinguished himself in the more elevated walk of historical painting, is evident in his pictures of the Election of Darius, and the Triumph of Camillus. We have a few very spirited etchings by this estimable artist; among others, the following :

A set of Oxen, Cows, &c.

A small Book of Horses.

Some Heads for his brother's book, *The Lives of the Reformers*.

Mr. Gilpin was a member of the Royal Academy, and was highly respected. He died in 1807, aged 74.

GIMIGNANI, or GEMIGNANO, VINCENZIO DI SAN. This painter was born at San Gimignano, in Tuscany, in 1490. He went to Rome when he was young, and had the advantage of being educated in the school of Raffaello, by whom he was employed to assist him in the Loggia of the Vatican. He painted some pictures for the public edifices; and, according to Vasari, had acquired considerable reputation when Rome was stormed and sacked by the Spaniards, in 1527. The horrors he witnessed on that disastrous occasion had such an effect on his mind, that on his return to Tuscany he fell into a state of feebleness and melancholy, which incapacitated him from exercising his talent, and terminated his life in 1530, at the age of 40.

GIMIGNANI, or GEMIGNANO GIACINTO. He was born at Pistoja in 1611, but studied at Rome, first under Niccolò Poussin, and afterwards in the school of Pietro da Cortona. In his composition and design he followed the classic style of his first instructor, and in his colouring, and the taste of his architecture, that of Berretini. He worked in competition with Andrea Camassei and Carlo Maratti, in the Battistero di S. Gio. Laterano, where he painted in fresco some subjects of the Life of Constantine. Several of his works are in the Palazzo Niccolini at Florence; and a fine picture of Leandro, in the Ducal gallery, so much in the style of Guercino, that Lanzi says it was for some time attributed to that master. In the church of S. Giovanni at Pistoja, are two pictures of subjects from the Life of St. John; and in the dome a S. Rocco, which is much admired. He died in 1680, aged 70. We have a few etchings by this master, executed with great spirit; among others :

A set of twelve small plates, of the Sports of Children.

Anthony and Cleopatra.

The Queen Semiramis quelling a Revolt.

GIMIGNANI, or GEMIGNANI, LODOVICO. He was the son of the preceding artist, born at Rome in 1644, and was instructed by his father. Though less correct in his design than Giacinto, he surpassed him in many of the attributes of the art. More elegant in his forms, more delicate in his tints, and more spirited in his attitudes. He chiefly

excelled in fresco; and there are several of his works in the churches at Rome. The vault of S. Maria delle Vergini is one of his most admired performances; the principal altar-piece of the same church is by him. He died in 1697, aged 53.

GINASSI, CATERINA. This lady artist was of a noble family, the niece of Cardinal Domenico Ginassi, born at Rome in 1590. Among her other accomplishments she was taught painting by Giovanni Lanfranco, after whose designs she painted the whole of the pictures in the church of the convent of S. Lucia at Rome. She died in 1660, aged 70.

GIONIMA, ANTONIO. This painter was born at Padua in 1697, and was first instructed by his father, Simone Gionima, an artist of little celebrity. He afterwards studied under Aureliano Milani. His principal residence was at Bologna, where he painted some pictures for the churches with considerable reputation. Among his best works are the finding of Moses in the church of S. Cristina; and the Martyrdom of S. Floriano, in S. Agata. He died at Bologna in 1732, aged 35.

GIORDANO, LUCA. According to Dominici, whose authority is most correct respecting the Neapolitan artists, this eminent painter was born at Naples in 1632. He was the son of Antonio Giordano, an obscure artist, who resided in the neighbourhood of Giuseppe Ribera, called Il Spagnoletto; and the works of that master became so much the objects of Luca's admiration, that his father placed him under his tuition when he was very young, and the extraordinary progress of the pupil surprised his instructor. Before he was thirteen years of age, he had acquired a fertility of invention, and a readiness of hand, that are perhaps without example. Animated by the report he had heard of the wonders of Rome, he withdrew himself from his father's house, and made the best of his way to that emporium of art. His talents recommended him to the notice of Pietro da Cortona, who employed him to assist him in the many considerable works in which he was at that time engaged. The brilliant style of Berretini was particularly congenial to the taste of Luca Giordano; and he appears to have aimed at the facility and splendour of that master in all his works. His father, who had lived in a state of indigence and obscurity, followed him to Rome; and from the produce of the talent of his son, whose designs after the works of the great masters were esteemed and sought after, he received a considerable emolument. Such was the demand for his drawings and sketches, that his father continually urged him to dispatch, by repeating to him, *Luca fa presto*, by which appellation he is sometimes designated. In the last edition of *Le Vite de Pittori*, by Bellori, in which is introduced the life of Luca Giordano, he is said to have made twelve different designs of the loggie and paintings by Raffaele, in the Vatican, and twenty drawings after the battle of Constantine, by Giulio Romano; besides those from Michael Angelo, Polidoro, and others. The fruits of his industry enabled his father to visit the principal cities of Italy, where Luca continued to be successfully employed in making drawings from, and copying the objects of art most worthy of attention. By his numerous designs, after the best models, he acquired an uncommon facility, without sufficiently attending to their elevation of character, and the profundity of their sentiment. By imitating the style of every distinguished painter, he formed one which partook of the manner of each. He is compared by Bellori to the bee that collects honey from the sweets of every flower. It would have been more essential to his fame, if he had established a character of his own; and if the undisguised imitator was not apparent in

all his works. Some of his pictures having reached Spain, he was invited to Madrid by Charles II. where he arrived in 1692, and was appointed painter to the King. He has no where left greater proofs of that dispatch, for which he is so celebrated. In the space of two years he painted in fresco the immense ceiling of the church, and the staircase of the Escorial; the latter, representing the famous Battle of St. Quintin, and the taking of Montmorenci, is considered as one of his finest works. His next productions were the great saloon in the Buen Retiro, the sacristy of the great church at Toledo, the chapel of Our Lady of Antocha, the vault of the Royal Chapel at Madrid, and other important works. After the death of Charles II. he was continued in the same capacity by Philip V. During a residence of ten years in Spain, he completed a prodigious number of considerable undertakings, which might reasonably have been supposed to have occupied a long life of the most industrious painter. In 1702, he accompanied Philip V. to Naples, where the high reputation he had acquired in Spain rendered his reception distinguished. It was with difficulty he could keep pace with the avidity of his fellow citizens to possess his works, though he painted with such extraordinary rapidity. It is reported of him, that the Jesuits having engaged him to paint a picture of St. Francis Xavier, complained to the Viceroy that they could not prevail on him to finish the picture, though it was to be placed at their principal altar on the day of the festival of that saint. Luca Giordano finding himself pressed on all sides, painted the picture in a day and a half. Perhaps no painter has left so many pictures, without even excepting Tintoretto. To such uncommon powers it would not be reasonable to refuse the claim to genius; but it was certainly that species of mechanical invention which produced little that was marked with independence and originality.

We have some very spirited etchings by this eminent painter; they are executed in a free masterly style. Among others are the following:

Elijah calling Fire from Heaven to destroy the Priests of Baal.

The Virgin and infant Jesus.

St. Joseph and St. John.

Magdalen penitent.

The Adulteress before Christ.

Christ disputing with the Doctors.

St. Anne received into Heaven by the Virgin.

Luca Giordano died at Naples in 1705, aged 73.

GIORGETTI, GIACOMO. This painter was born at Assisi about the year 1610, and was a scholar of Giovanni Lanfranco. He painted history, chiefly in fresco, and several of his works are in the churches of his native city, of which the most considerable is the dome of the principal church. In the sacristy of the Conventuali he painted some pictures of the Life of the Virgin. His colour is good, and his works are more finished than those of his master, but his design is not so correct.

GIORGIO, GIOVANNI. An Italian engraver, who was employed chiefly by the booksellers. He resided at Padua, where he engraved the plates for a collection of antique lamps, published in 1653, entitled *De Lucernis Antiquorum reconditis, Patavii*, 1653. He also engraved a frontispiece with figures to a book on Anatomy, by J. Veslingi, dated 1647, signed *Joan Georgius Patavii*. We have also by him a ludicrous print, called, the Bath of the Anabaptists; after *Raffaello*.

GIORGIONE, GIORGIO BARBARELLI, called. This distinguished painter was born at Castelfranco, near Treviso, in 1477. His father, perceiving his disposition for the art, placed him under the tuition of Giovanni Bellini, at Venice, where Titian soon after became his fellow student. Giorgione was the first of the Venetian painters that broke through the timid and constrained style to which the art was confined at the time of the Bellini, and introduced a freedom of outline, a boldness of handling, and a vigorous effect of chiar-oscuro, which were unknown before him. Rich and harmonious in his colouring, dignified in his characters, broad and simple in his masses of light and shadow, he was the first that practised the admirable blending of his tints, which forms so great a part of the beauty of Venetian colouring. For this excellence he was little indebted to the instruction of Bellini. The works of Lionardo da Vinci were the models he most consulted; and by a profound study of them he acquired the breadth of effect, and the extraordinary relief by which his works are distinguished. He added suavity to force, and in his carnations he sometimes approached the tenderness and truth of Coreggio. His pictures became the admiration of Titian, who for some time followed his style. Of his works in fresco, the greater part have perished, and those which remain are so materially injured, that little of their original beauty is discernible. Giorgione was much employed in portrait painting, to which his powers were peculiarly adapted; and in that department of the art he may be ranked with the greatest masters. Grace, dignity, expression, and truth of character, distinguish his works of that description. Of his oil pictures the principal are, Christ bearing his Cross, in the church of St. Roch at Venice; in the school of Sarti, his picture of S. Omobono; and in that of S. Marco, that saint appeasing the Tempest. At Treviso, in the Monte di Pietà, is a fine picture of the dead Christ. One of his most admired works is the finding of Moses, in the archiepiscopal palace at Milan. This eminent painter died of the plague in the prime of life in 1511, aged 34.

GIOTTINO, TOMASO. See STEFANO.

GIOTTO, sometimes called AMBROGIOTTO, and by others GIOTTO DI BONDONE. This venerable painter was born at Vespignano, near Florence, in 1276. He was the son of a shepherd, and whilst guarding his flocks in the fields, he was discovered by Cimabue amusing himself with drawing the figure of a lamb on a stone. Struck with the disposition of the boy, he persuaded his father to intrust him to his care, and conducted him to Florence, where he educated him with the greatest attention. It was not long before the disciple surpassed his master; and in one of his earliest pictures, painted for a convent at Florence, representing the Annunciation, although the style was dry and hard, there was a dawning of grace and beauty, which indicated the advancement he afterwards made in divesting the art of the stiffness and formality which still marked the works of Cimabue. In his attention to symmetry, a more correct design, a softer blending of his tints, and in the expression of his heads, he was superior to every artist of his time. Giotto distinguished himself as a mosaicist, particularly in his celebrated work in the Portico of the Basilica of St. Peter's at Rome, called the Navicella, or the Boat of St. Peter, now so mutilated and repaired, that it retains little of the original design. Another famous mosaic by Giotto is the death of the Virgin at Florence, so much admired by Michael Angelo Buonaroti. He was the first painter who gave to portraits the air of truth and resemblance. Among other illustrious persons, he painted the portraits of

Pope Clement IV. and that of Dante, who has celebrated him in his poem. He died in 1336, aged 60.

GIOVANNI, DA SAN GIOVANNI. See MANNOZZI.

GIOVANNINI, GIACOMO MARIA. He was born at Bologna in 1667, and was a scholar of Antonio Roli. He painted some pictures for the churches at Bologna; one of the most esteemed is that of Magdalen worshipping the Cross, in the church of S. Niccolo degli Alberi. He is more known as an engraver than a painter. We have by him several plates after the great masters, particularly after *Coreggio* and the *Caracci*. They are executed very neatly, chiefly etched, and some of them assisted with the graver; but there is a want of effect in his prints, and his design is frequently incorrect. The following are his principal plates:

A set of twenty large plates; after the paintings by *Lodovico Caracci*, and others, in the cloyster of St. Michael in Bosco, at Bologna.

Twelve prints from the pictures by *Coreggio*, in the cupola of S. Giovanni at Parma.

A print after the celebrated picture called the St. Jerome, by *Coreggio*. The same has been engraved by *Agostino Caracci* and *Sir Robert Strange*.

The Virgin and Infant, with St. George; after the famous picture by *Coreggio*; in the Dresden gallery.

St. Sebastian; after *Lodovico Caracci*.

The Communion of the Apostles; after *Marc Ant. Franceschini*.

GIOVANNINI, CARLO. He was probably related to the preceding artist, and flourished at Bologna about the year 1698. It is not said by whom he was instructed, but he was a reputable historical painter. There are several of his works in the public edifices at Bologna, of which the following are the most esteemed: St. Anne teaching the Virgin to read, in the church of La Morte; Adam and Eve driven from Paradise, in La Madonna del Piombo; and Christ giving the Keys to St. Peter, in S. Giovanni in Monte.

GIOVANNINO, DEL PIO. See BONATI.

GIOVENONE, GIROLAMO. This painter was a native of Vercelli, and flourished about the year 1514, as appears from two of his pictures in the church of S. Paolo in that city, dated 1514 and 1516. At Milan, in the church of the Augustines, there is a fine picture by this master of the Resurrection, with two laterals representing St. Margaret and St. Cecilia.

GIRANDOLE, ————. See BUONTALENTI.

GIRTIN, THOMAS. This ingenious English artist was born in 1775, and was a pupil of Edward Dayes. He was one of the most admired landscape painters of his time, and was among the first founders of that tasteful style of designing landscape in water-colours, which our countrymen have carried to such perfection. On the occasion of the peace of Amiens, Mr. Girtin went to Paris, where he made twenty drawings of the principal views in that metropolis, of which he etched the outlines, and the plates were

finished in aquatinta by other artists. Though of a very weak and delicate constitution, such was his attachment to the art, that he continued to exercise his profession till within a few days of his death, though in a state of the most deplorable debility. This interesting artist died in 1802, at the premature age of 27, regretted by every admirer of taste and genius.

GISMONDI, PAOLO, called **PAOLO PERUGINO**. This painter was a native of Perugia, but was brought up at Rome, under Pietro da Cortona. He painted history with some reputation, and was received into the Academy at Rome in 1668. Some of his best fresco works are those in the church of S. Agnese in Piazza Navona, and the pictures in the tribune of S. Agata in Piazza Nuova at Rome.

GIUGNI, ———. See **ZUGNI**.

GIUSTI, ANTONIO. He was born at Florence in 1624, and was first a scholar of Cesare Dandini, but he afterwards studied under Mario Balassi. His talent was not confined to historical subjects. He painted with equal success landscapes, animals, and huntings; and continued to exercise his profession with unabated vigour, until he reached his eighty-first year, and died in 1705.

GLAUBER, JOHN. The family of this painter was originally of Germany, but his father resided at Utrecht, where he was born in 1646. Glauber was distinguished by a decided disposition for the art, which difficulties appear to have encouraged, by which obstacles were converted into means, and who, by an invincible perseverance and energy of character, overcame the most embarrassing impediments which circumstances and prejudice could oppose to him. His father destined him to a different and favourite profession; and, after a long resistance, he was with difficulty prevailed on to permit him to follow the bent of his inclination, by placing him under the tuition of Nicholas Berghem. With the advantage of so able an instructor, and gifted with uncommon genius, his progress was unusual. Having seen some of the landscapes of Gaspar Poussin and others, representing the grand scenery of the environs of Rome, he conceived a strong desire to visit a country of which the transcripts appeared to him so picturesque and interesting. He determined on a journey to Italy; and in 1671 he left Holland to travel to Rome, through France, where he expected, by the exercise of his talent, to furnish himself with the means of accomplishing his journey. After passing three years at Paris and at Lyons, in both of which cities he left proofs of his ability, he arrived at Rome, and it was not long before he distinguished himself in the metropolis of art. He was received with acclamation into the Bontevogel Society, where they conferred on him the title of Polidore. Glauber passed two years at Rome, in designing the most remarkable scenery in the vicinity of that capital; and afterwards visited Padua and Venice, on his return to Holland. He settled at Amsterdam; and having formed an intimacy with Gerard de Lairese, who was then in the height of his reputation, he became his inmate, and by the union of their talents the admirers of the art were gratified by the production of some admirable landscapes by Glauber, decorated with the classic figures of the Poussin of Holland. Such was the desire of possessing their works, that it was with difficulty they could execute the commissions they received. It was at this time that he painted the fine landscapes in the Chateau of Soesdyck, for the Prince of Orange, in

which the figures are painted by Lairesse. The works of Glauber exhibit nothing of the taste of his country, his forms and scenery are entirely Italian, and of a select and grand choice. We have by this painter several etchings, executed in a slight spirited style, some of which are after his own designs, and others after Berghem and Gaspar Poussin. He also etched some plates from the designs of Gerard de Lairesse. The following are his principal prints :

Various landscapes and cattle; *after Berchem.*

Two Landscapes; *after Gaspar Poussin; Gaspar Poussin, pinx; J. Glauber, fec.*

A set of six Landscapes, lengthways; *from his own designs.*

A set of six landscapes, upright; *after the same.*

A set of circular plates of allegorical subjects, from the history of the four great Monarchies of Assyria, Persia, Greece, and Rome; *after de Lairesse.*

J. Glauber died in 1726, aged 80.

GLAUBER, JOHN GOTTLIEB. He was the younger brother and scholar of the preceding artist, born at Utrecht in 1656. At the age of fifteen, he accompanied John Glauber in his journey through France to Italy. Whilst at Paris, he was placed under the care of Jacob Knyf, who was in some repute as a painter of architectural views and sea-ports. After passing some time under that master he rejoined his brother at Lyons, and went with him to Rome, where he studied two years. In 1684 he went to Hamburg, and met with great encouragement. He was soon after invited to the court of Vienna, where he passed great part of his life. John Gottlieb Glauber painted landscapes in the style of his brother, though more finished and less masterly in the handling; and also excelled in sea-ports, which he embellished with small figures, correctly drawn and neatly touched. The pictures of this artist are almost confined to Germany, where they are found in the choicest collections. He died in 1703, aged 47.

GLAUBER, DIANA. This paintress was the sister of the two foregoing artists, born at Utrecht in 1650. She was instructed in design by her elder brother. Her talent led her to paint historical subjects and portraits, in which she distinguished herself at Hamburg, where she chiefly resided. She had acquired considerable reputation in that city, when she became blind, some years before her death.

GLOCKENTON, ALBERT. An old German engraver, born at Nuremberg, about the year 1432. Papillon asserts that he executed some wooden cuts in a coarse style; but this is contradicted by Huber, and the other German authorities. His plates are wrought entirely with the graver, in a neat but stiff style; and he appears to have imitated the manner of Martin Schoen, some of whose plates he copied. He usually marked his prints with the initials A. G. in gothic letters, with the date *A.G. 1510.* We have the following by him :

Twelve plates of the Passion of Christ; fine and scarce; *after Martin Schoen.*

Ten plates of the wise and foolish Virgins; *after the same.*

Christ bearing his Cross; *after the same; scarce.*

The Death of the Virgin; *after the same.*

The Virgin and Infant seated on an altar.

GLOVER, GEORGE. An English engraver, who flourished about the year 1637. He worked chiefly for the booksellers, and engraved several portraits of distinguished persons, which are interesting to English History. They are executed in a bold open style, though without much taste. He also engraved some frontispieces and emblematical subjects; but his portraits are the best of his works. We have the following by him:

James I.
 Charles I.
 Henrietta Maria, Queen of Charles I.
 Mary, Daughter of Charles I.
 Charles II.
 Catherine, Queen of Charles II.
 James II.
 Maria Beatrix, Queen of James II.
 Oliver Cromwell.
 William Russell, Duke of Bedford.
 Francis Russell, Earl of Bedford.
 Algernon Percy, Earl of Northumberland.
 Robert Devereux, Earl of Essex.
 Henry Rich, Earl of Holland.
 Thomas Wentworth, Earl of Strafford.
 James Usher, Archbishop of Armagh.
 Sir Thomas Urquhart; very scarce.
 Sir Edward Deering; fine. 1640.
 Sir James Cambell.
 Sir Henry Oxenden de Barham.
 Sir Anthony Vandyck.
 John Pym, M. P. for Tavistock.
 John Fox, the Martyrologist.
 Lewis Roberts, Mercat. Lond. 1637.
 John Goodwin, Presbyter. 1642.
 William Bariff. 1643.
 John Lilburne, 1641.
 Henry Burton, Rector of St. Matthew's, Friday-street. 1648.
 Nat. Witt, an idiot, with four verses.

GLUME, J. G. This artist is said by Basan to have been a native of Germany, and a painter. He etched some plates of portraits and other subjects, from his own compositions. He flourished about the year 1760.

GNOCCHI, PIETRO. This painter was a native of Milan, and, according to Morigia, flourished about the year 1595. He was a scholar of Aurelio Luini, and surpassed his instructor in the elegance and taste of his figures. Lanzi conjectures that this artist may be the painter called Pietro Luini, as it was not unusual at that time for the disciple to adopt the name of his master. His best performance is his picture of Christ giving the Keys to St. Peter, in the church of S. Vittore at Milan.

GOAR, VAN. An old German engraver on wood, who was employed chiefly by the booksellers. Although the subjects he was engaged in are little interesting in themselves,

being principally frontispieces and book ornaments, yet his cuts are executed with so much spirit, and in so masterly a style, that his prints are much esteemed. He flourished about the year 1516. He usually marked his prints with the cipher .

GOBBO, PIETRO PAOLO BONZI, called IL. The family name of this painter was Bonzi, but he is generally known by the name of il Gobbo. He is sometimes called il Gobbo da Cortona, from his having been born in that city in 1580, and sometimes il Gobbo de Caracci, from his having been brought up in their academy; but he is more frequently styled il Gobbo da Frutti, from his singular excellence in painting fruit. He first attempted historical painting; and has given proof of his incompetency in his picture of the Incredulity of St. Thomas, in the rotunda at Rome. He was not much more successful in landscapes, as appears in his pictures of that description in the Palazzo Mazzerini at Monte Cavallo. But he surpassed every artist of his country in painting fruit. His arrangement of these objects is tasteful and picturesque; and his colouring has all the voluptuous richness of nature, with a relief that is perfect deception. His works are the ornaments of several of the palaces at Rome, particularly the beautiful festoons in a ceiling in the Palazzo Mattei. His oil-pictures are not less admired than his works in fresco, and are found in the first collections. He died in 1640, aged 60.

GOBBO, ANTONIO. See CARACCI.

GOBBO, DEL. See SOLARI.

GODDARD, J. An English engraver, who flourished about the year 1651. He engraved some frontispieces, maps, and other subjects, for the booksellers. One of his best prints is the portrait of Martin Billingsley, a writing-master, in an oval border; dated 1651, with four English verses. It is prefixed to his copy-book. Mr. Strutt mentions a small upright print of a woman standing, under which is inscribed *Vetura*, and another its companion.

GODETZ, ANTHONY DES. A French designer and engraver, who flourished about the year 1682. He published a large folio volume of plates, entitled, *Les Edifices Antiques de Rome*, engraved from his designs; and he etched the frontispiece himself.

GODEWYCK, MARGARET. According to Houbraken, this ingenious lady was born at Dort in 1627. She was a pupil of Nicholas Maas, and painted landscapes and flower-pieces, which were admired in her time. She possessed a remarkable talent of executing similar subjects in needle-work. She died in 1677, aged 50.

GODFREY, RICHARD. An English engraver, who flourished about the year 1760. He engraved several views and antiquities, and some English portraits for the Antiquarian Repertory; among which are the following:

Edward, the Black Prince.

Thomas, Duke of Gloucester.

Margaret, Countess of Salisbury.

Sir Henry Unton, British Minister in France.

Simon Forman, Astrologer.

Sir Anthony Weldon, Historian.

John Evans, Astrologer.
 Abraham Cowley, Poet.
 Richard, son of Oliver Cromwell.

GODFREY, G. This English artist engraved, among other things, some of the plates for Grose's Antiquities in 1785.

GODFROY, FRANCIS. A modern French engraver, born at Rouen in 1748. He was brought up under P. le Bas, and has engraved several plates of landscapes and other subjects, in the neat style of his instructor. Among others, we have the following by him:

A pair of Landscapes, called *Le Temple des Amours*, and *La Tour de deux Amans*; after *Lantara*.
 A View of the Village of Moutiers-Travers; after *Chatelet*.
 Amusement of Brabant; after *Teniers*.
 The Georgian Bath; after *L. de la Hyre*.
 A pastoral Landscape; after *Casanova*.
 A Landscape, with a Waterfall; after *le Prince*.
 A Landscape; after *Claude Lorraine*.

GOEBOUW, ANTHONY. A Flemish painter, born at Antwerp in 1625. His parents were opulent; and after being taught the rudiments of the art, he was sent to Italy for improvement, and passed several years at Rome. On his return to Flanders he painted some historical subjects with considerable reputation; but his chief merit was in painting similar subjects to those by Teniers and Ostade, representing village festivals and merrymakings. His pictures of that description are deservedly admired in his own country, and are placed in the best collections.

GOES, HUGO VANDER. An old Flemish painter, born at Bruges about the year 1405. He was a disciple of John van Eyck, who instructed him in oil-painting. Van Mander describes several of the works of this ancient master, particularly a small picture, which served as an epitaph in the chapel of Wouter Gaultier, in the church of St. James at Ghendt. It represented the Holy Family, in which the head of the Virgin was extremely beautiful for the time, and the whole was very highly wrought up. At Bruges, there are some of his works, one of which is preserved with great veneration in the sacristy of the church of St. James, representing the taking down from the Cross. In the convent called Sion, at Brussels, are two pictures by Vander Goes of the Resurrection and the Transfiguration, very highly finished.

GOETZ, GOTTFRIED BERNARD. A German painter and mezzotinto engraver, born at Kloster-Welchrod, in Moravia, in 1708. He was instructed in painting by Eckstein, and afterwards was a scholar of John George Bergmuller, at Augsburg. His works, as a painter, are little known out of his own country; but he has scraped some plates in mezzotinto, among which are the following:

The Portrait of the Emperor Charles VII.; after a picture by himself.
 Bust of Louis XV.
 St. Amandus; after *J. G. Bergmuller*.
 St. Walburg; after the same.

GOLDAR, JOHN. An English engraver, who flourished about the year 1760. He engraved several humorous subjects, after *Collet* and other masters; among which, is a set of four plates after *Inigo Collet*, called *Modern Love*. He also engraved a print of *Ships*, after an engagement; after *Wright*.

GOLE, JOHN. A Dutch engraver, born at Amsterdam about the year 1660. We have by him several prints, some of which are executed with the graver, and others in mezzotinto. The former are the preferable performances. Among others, the following are by him:

ENGRAVINGS.

Charles XI. King of Sweden. 1685.
The Duchess de la Valiere; the same date.
Mahomet IV. Emperor of the Turks.
Kara Mustapha, Grand Visir.
Abraham Hellenbrock, Minister of the Gospel.
Nicholas Colvius, Pastor of the Walloon Church; after *B. Vaillant*.

MEZZOTINTO PORTRAITS.

Charles III. King of Spain.
Frederick, King of Poland.
George Augustus, electoral Prince of Brunswick Lunebourg.
Charles, Landgrave of Hesse Cassel.
Cornelius Tromp, Admiral of Holland.
Balthasar Becker.

SUBJECTS IN MEZZOTINTO.

Peasants smoking; after *A. Ostade*.
Dutch Boors regaling; after *A. Brower*.
The Tooth-drawer; after *Teniers*.
The School-master; after *E. Hemskerk*.
Heraclitus; after *Cornelius Dusart*.

GOLTZ, or GOLTZIUS, HUBERT. This eminent artist and learned antiquary was born at Venloo in 1520. He was the son of an obscure painter, who taught him the rudiments of design, and placed him under the tuition of Lambert Lombard of Liege. That painter had, during a long residence in Italy, made designs from the most celebrated remains of antiquity, which were given to Goltzius to copy. The constant study of these interesting objects excited in him a strong inclination to contemplate the source from which his instructor had drawn such admirable materials, and he resolved to visit Rome, where he resided several years. On his return from Italy, he settled at Bruges, where he published several works on antiquity, embellished with prints, in which he was assisted by Joseph Gietlinghen, of Courtray, who executed the wooden cuts. Of his works as a painter little is known. Van Mander commends a set of pictures by Hubert Goltzius, representing the history of the Golden Fleece, painted for the house of Austria. In 1563, he published his work entitled, *C. Julius Cæsar, sive historia Imperatorum Caesarum Romanorum, ex antiquis numismatibus restitutæ, liber primus, Huberto Goltzio, Herbipolita Vanloniano Auctore et Sculptore*. Printed at Bruges, with forty-six copper-plates.

In 1566 was published another work, entitled *Fastos Magistuum et Triumphorum Romanorum ab Urbe condita ad Augusti obitum, ex antiquis Monumentis restitutos*, Hubertus Goltzius Herbibolita Venloviensis dedicavit. Printed at Bruges, with two hundred and thirty-four plates and wooden cuts. He died at Bruges in 1583, aged 63.

GOLTZ, or GOLTZIUS, HENRY. This distinguished artist was born at Mulbrecht, in the dutchy of Juliers, in 1558. His father was an eminent glass-painter, who instructed him in the first principles of the art; and he was taught engraving by Theodore Cuernbert. His progress was such, that he soon surpassed his master, who employed him to engrave some plates, and he executed several for Philip Galle. He afterwards travelled through Germany to Italy, where his studies were particularly directed to the works of Michael Angelo, Raffaele, and Polidoro da Caravaggio. A too vehement desire to imitate the sublime style of Buonaroti, led him frequently into an outrageous and extravagant design, which is not always compensated by the extraordinary excellence of his graver. He was perfectly master of the anatomy of the human figure, and drew the extremities with the greatest precision. There is occasionally an appearance of affectation, and a desire to display the unrestrained energy of his graver. His compositions are often eccentric, and the attitudes and movement of his figures strained and unnatural; but these defects are greatly recompensed by the uncommon beauty and freedom of his execution. His style is sometimes extremely neat and highly finished; at others, it is surprisingly bold, clear, and masterly. Nature seems to have endowed him with a faculty of appropriating his manner to the particular object he had to represent. During his residence at Rome, he engraved several plates after Raffaele, Polidoro, and others; and on his return to Holland he settled at Haerlem, where he engraved several plates from the principal Flemish and Dutch masters. He imitated with the greatest success the styles of Albert Durer, Lucas of Leyden, and the other admired old masters, which he has proved by a set of six large plates, called the Masterpieces of Goltzius, not because they are his best productions, but as showing how perfectly he could copy the particular manner of those artists whose works were held in higher estimation than his. Henry Goltzius had reached his forty-second year when he commenced painting. His first picture represented the Crucifixion, with the Virgin Mary and St. John, and it is commended by Van Mander for the excellence of the colouring, and the boldness of the design. From his having begun the practice of painting at so late a period of his life, his pictures cannot be supposed to be very numerous. Some of his works, in painting, are in the Imperial collection at Vienna; but he is much more distinguished as an engraver than a painter. His prints are very numerous, and they are highly esteemed by the intelligent collector. They amount to more than five hundred plates. He frequently marked his prints with the cipher **IG**. The following list of his works comprises his principal plates, and their merit and variety will excuse our giving an ample detail of them.

PORTRAITS.

Henry Goltzius; inscribed, *H. Goltzius Sculptor et Pictor*.

Henry IV. King of France. 1592; oval; very scarce.

Frederick II. King of Denmark. 1588; oval.

William, Prince of Orange, in Armour, with an emblematical border; *H. Goltzius, fec.*; fine.

Charlotte de Bourbon, Princess of Orange; fine.

Theodorus Cornhertius ad vivum depictus et aeri incisus, ab H. Goltzius; very scarce.

Gerbrand Adriaans Brederods; with an oval border of laurels; scarce.
Joannes Bollius, Mechliniensis pictor; in an ornamented border.
 John Stradan, painter.
 Philip Galle, engraver.
 Peter Forest, or Forestus, physician. 1586.
 Justus Lipsius; inscribed, *Moribus antiquis*. 1587.
 John Zurenus, holding a Book; after *M. Hemskerk*.
 M. de la Faille; inscribed, *Leges tuere*; very highly finished.
 Madame de la Faille, with a Scull. 1589; the companion.
 Christopher Plantin, the printer.
 Frances D'Egmont, with her hand on a Scull; oval.
 Robert Dudley, Earl of Leicester, 1586; oval; fine and scarce.
 The Portrait of S. Sovius, without his name; inscribed, *Bene agere et nil timere*. 1583; scarce.

VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

Judah and Thamar; circular; supposed to be one of his earliest plates.
 The Life and Passion of our Saviour, in twelve plates, executed in the style of Albert Durer;
H. Goltz, fec. 1597. There is a set of copies after these, in a stiff formal style.
 Christ and the Apostles, in fourteen plates. 1598.
 Six large plates, known by the name of his *Masterpieces*. They are executed in the style of each of the masters he wished to imitate, and are as follow:
 The Annunciation; in the style of *Raffaello*.
 The Visitation; in imitation of *Parmegiano*.
 The Annunciation; in the manner of *Bassano*.
 The Circumcision; in the style of *Albert Durer*.
 The Adoration of the Magi; in imitation of *Lucas of Leyden*.
 The Holy Family; in the manner of *F. Baroccio*.
 The Nativity; *Jac. Mathan, exc.* 1615; extremely scarce; the plate is unfinished.
 The Adoration of the Magi; scarce.
 The Murder of the Innocents; *C. Visscher, exc.*; very scarce; the plate was not finished.
 The Repose in Egypt; *H. Goltzius, fec.* 1589.
 The Woman of Samaria; *H. Goltzius, sc. et exc.* 1589.
 The Wise Mens' Offering; a curious composition; fine and scarce.
 The infant Jesus holding a Globe, with a glory of Angels; *H. Goltz, fec.* 1597.
 The Temptation of St. Anthony.
 A Female Saint, holding a Book; *Mathan, exc.*; very scarce. Some parts of the plate are merely traced.
 A set of fifty-two plates for the Metamorphoses of Ovid; *J. C. de Visscher excudit*. It is supposed that Goltzius was greatly assisted by his scholars in these plates.
 A set of ten plates of Eight of the Heroes of ancient Rome, with the introduction and conclusion; *H. Goltz*. 1586. Engraved in a free bold style, with fine back-grounds.
 Venus reclining against a Tree, holding a Bunch of Grapes, whilst Cupid presents her a handful of Corn; inscribed, *Sine Cerere et Baccho, friget Venus*; a circular plate, of a most finished and beautiful execution.
 Three plates; Bacchus, Venus, and Ceres; dedicated to Cornelius van Haerlem.
 Three, of Juno, Minerva, and Venus; ovals. 1596.
 Mars and Venus. 1585.
 Three; Jupiter and Juno, Neptune and Amphitrite, and Pluto and Proserpine.
 Pigmalion and his Statue; inscribed, *Sculpsit. — Marita est.* 1593. *Jo. Jansonius, exc.*
 Mercury and Argus; a small plate, very scarce.

Nine, of the Muses; each with four verses; dedicated to John Sadeler. 1592.

Three, of the Graces.

The Three Fates; in circular plates.

The Apollo of Belvidere, with the Portrait of the Designer, in half-length; inscribed, *Apollo Pythius, &c.*

The Hercules Commodus; inscribed, *Hercules ΑΑΕΖΙΚΑΚΟΣ inscriptus, &c.* with four Latin verses.

The Farnesian Hercules; inscribed, *Hercules Victor, &c.* with four Latin verses and two figures.

The three last-mentioned prints, after the famous antique statues, are executed with surprising beauty and energy.

Hercules holding his Club; in the back-ground are represented his labours. 1589.

In this plate Goltzius has overcharged the outline of the figure in the most barbarous manner, the parts are scattered, and the whole is without effect.

The Judgment of Midas. 1590.

The seven Cardinal Virtues; Faith, Hope, Charity, Justice, Prudence, Fortitude, and Temperance; in seven plates.

Three fine plates, of Diligence, Patience, and Wisdom; personified by female figures.

Labour and Diligence; represented by a male and a female figure. 1580; scarce.

An emblematical subject of Christian Prudence, in a female figure, richly clothed; inscribed, *Astu serpentes, et simplicitate columbas*: small circular, highly finished and scarce.

The Blind leading the Blind; circular; the same.

The Chariot of War; an immense composition; *Henricus Goltzius, fecit. Joan. Galle, exc.*; very scarce.

The Boy and Dog. The Boy is supposed to be the portrait of the son of Theodore Frisius, a painter of Venice, to whom he dedicated the print. It is considered one of his finest plates.

Corydon and Silvia; a pastoral; fine and scarce.

A mountainous Landscape, with the story of Dedalus and Icarus; an etching.

WOODEN CUTS AFTER HIS OWN DESIGNS.

A Landscape, with a Cottage, and a Woman drawing Water from a Well.

A Landscape on the sea-coast, with a large Rock, and a Hermit kneeling.

A pastoral Landscape, with a Shepherd and Shepherdess.

A Warrior, with a Helmet and a Spear; half-length.

Hercules slaying Caucis.

A set of seven, of the Heathen Divinities; fine.

SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

St. Joachim; *after Raffaele.*

The Triumph of Galatea; *after the same.*

Eight plates of the Heathen Divinities; in niches; after the paintings by *Polidoro da Caravaggio*, in the Quirinal.

Two Sibyls; *after the same.*

The Last Supper; *after Paolo Veronese.* 1585.

The Marriage of Cana; *after G. Salviati*; in two sheets.

St. Jerome in the Desert, in meditation; *after Palma*; fine.

SUBJECTS AFTER VARIOUS FLEMISH AND GERMAN MASTERS.

The Fall of Adam and Eve; *after B. Spranger.* 1585.

The dead Christ supported by an Angel; *after the same.*

The Banquet of the Gods on the Marriage of Cupid and Psyche; in three sheets; *after B. Spranger*.

The Venetian Ball; *after Theodore Bernard*; in two sheets.

The Dragon devouring the Companions of Cadmus; *after Cornelius van Haerlem*. 1588.

The dead Christ, with the Four Evangelists at the Tomb; *after A. Blocklandt*.

GOLTZIUS, JULIUS. This engraver was probably of the same family as the two foregoing artists, and flourished about the year 1580. From the style of his plates, it is thought he was a pupil of the Galles. His drawing is incorrect, and his execution is tasteless and poor. The following are by him:

The good and bad Shepherd; a set of middle-sized plates; *after Martin de Vos*.

Christ appearing to Magdalen; *after Fed. Zuccherò*.

Part of the plates for a book, entitled *Habitus Variorum Orbis Gentium*; by Joan. Jac. Boissard. 1581.

GOMEZ, VICENTE SALVADOR. A Spanish painter, born at Valencia about the year 1645. He was a scholar of Jacinto Geronimo de Espinosa, and discovered such extraordinary juvenile powers, that before he was fifteen years of age, he executed some considerable works in fresco, of subjects from the Life of St. Ignatius, which equally satisfied and surprised his employers. His talents were not confined to historical painting; he was equally successful in landscapes, animals, and architectural views. He is said to have been the founder of an academy of artists at Valencia.

GOMEZ, SEBASTIANO, called EL MULATO DE MURILLO. This extraordinary personage was a Mulatto servant to the celebrated Murillo. From the opportunities he had of witnessing the exercise of the admirable talents of his master, he conceived an affection for the art, and passed his leisure time in humble efforts to acquire some proficiency in it, and his endeavours were by no means fruitless. After the death of Murillo, in 1685, he painted some pictures for the churches and convents at Seville. In the portico of the convent of the Mercenarios Descalzos, there is a painting by him of the Virgin and infant Christ; and at the Capuchins, our Saviour bound to the Pillar. There are several other works by him at Seville.

GONZALEZ. See Cocques.

GONZALEZ, BARTOLOME. He was born at Valladolid in 1564, but he visited Madrid when young, and became a scholar of Patricio Caxes. He painted history and portraits, and was employed by Philip III. to paint the portraits of different branches of the Austrian family, for the palace of the Pardo. On the death of Castello he was made painter to the King. There are many of his works in the Escorial, at Valladolid, and at Burgos. Of his historical works, the principal are the angles in the church of the Augustines at Madrid; and an allegorical subject representing the Arts, in the royal collection. He died at Madrid in 1627, aged 63.

GONZALEZ DE VEGA, DON DIEGO. This painter was born at Madrid in 1622, and was a scholar of Francisco Rici, whose style he followed. There are many of his works in the public edifices at Madrid, and some of his easel pictures in the private collections.

In the cloyster of the Franciscans are several pictures by him of the Life and Passion of our Saviour; and in the convent of the Religiosas Mercenarias, are some subjects from the Life of the Virgin. The works of this master are commended by Palomino for a grand style of design, and an excellent colour. He died at Madrid in 1697, aged 75.

GONZALEZ, DON PEDRO RUIZ. He was born at Madrid in 1633, and was brought up in the school of Antonio Escalante. He did not, however, attach himself to the style of that master, preferring the bolder manner of Don Juan Carrenno. He painted several pictures for the public edifices at Madrid, which gained him great reputation, of which a particular account is given by Palomino. His most admired works are his picture of the Nativity, in the church of San Justo at Madrid; and the Death of St. Joseph, in the Lado de la Epistola. Palomino, perhaps with an excusable partiality for his compatriot, compares his picture of Christ before Pilate, to the works of Paolo Veronese; and his Entombing of our Saviour, to Titian. He died at Madrid in 1709, aged 76.

GONZALEZ, JUAN GIACCHINETTI, called IL BORGOGNONE DALLE TESTE. A Spanish portrait painter, born at Madrid in 1630. It is not known by whom he was instructed, but by the evidence of his style, it is probable his best studies were from the works of Titian. He particularly excelled in portrait painting, and from his extraordinary talent in that branch, acquired the name of Il Borgognone dalle Teste. About the middle of his life he went to Italy, and painted many portraits at Brescia and Bergamo, at which latter city he died in 1696, aged 66.

GOTTI, VINCENZIO. This painter was a native of Bologna, and was a scholar of Denis Calvart at the time that Guido Reni studied under that master. When he was twenty years of age he went to Rome, in company with Guido, where he painted some pictures. He was invited to the court of Naples, where he passed the remainder of his life. This painter possessed so ready an invention, and such surprising facility, that Orlandi states, from a list of his works, found after his death, that he had painted no fewer than two hundred and eighteen pictures for public situations, in the different towns of the kingdom of Naples. He died in 1636.

GOUAZ, YVES LE. A French engraver, born at Brest in 1742. He went young to Paris, where he became a pupil of J. Aliamet; and was afterwards instructed by Nicholas Ozanne. We have by him a great many plates of views of the sea-ports of France, after the designs of Ozanne, and other subjects. Among which are the following:

Three Views of the Ports of Toulon, Brest, and Rouen; *Nic. Ozanne del. Yves le Gouaz, fec.*

The Port of Antibes; *the same inscription.*

A View of the Port and Gulf of Calvi, in Corsica; *after La Croix.*

A View of the Port of St. Lawrence; *after the same.*

A Sea-storm; *after Bon. Peters.*

Two Views of the Environs of Caudebec, in Normandy; *after Philip Hackert.*

GOUDT, HENRY, COUNT DE. This distinguished amateur artist was of a noble family of Holland, and a Count of the Palatinate. He was born at Utrecht in 1585. A passionate inclination for the art led him to an early application to drawing, and when he was young he went to Rome, in search of improvement. Arrived in that capital, he was one

Jean Gouaz

French Engraver

1515 - 1572

of the most assiduous students of his time, and daily frequented the academy, to design after the model. He contracted an intimacy with Adam Elsheimer; and, as it is noticed in the life of that painter, he became his most liberal benefactor. He purchased some of the most finished works by Elsheimer, which he has engraved in a style peculiar to himself, which is perhaps better adapted to express the polished finishing and the admirable effect of chiar-oscuro of the originals, than any other that could have been adopted. His plates are wrought entirely with the graver, and their extraordinary effect is produced, not in the usual mode of deepening and strengthening the stroke, but by delicately crossing and recrossing them several times in the shadows. Though his plates are finished with the most extraordinary precision, there appears a surprisingly free and dextrous handling of the graver. There is a fine expression in the heads, and his figures are correctly drawn. The plates of Count Goudt have been so judiciously described by Mr. Strutt, that it has been judged proper to quote that author precisely on this occasion. The following are the seven prints by him, after *Adam Elsheimer*:

Ceres drinking from a Pitcher. An old woman appears holding a candle at the door of a cottage, and a boy naked standing by her, is laughing and pointing at the goddess, for which contempt he was metamorphosed into a frog. The powerful and striking effect of this engraving cannot be properly described. The very deep shadows are perhaps rather too sudden upon the strong lights in some few instances; but in the fine impressions this is by no means so conspicuous as in those after the plate had been retouched. This print was well copied by Hollar, who, with the point only, has given us all the effect, though not the neatness, of the original. It is distinguished by the name of the *Sorcery*.

The Flight into Egypt; a night scene, in which the moon and stars are introduced with great success.

The Angel with Tobit; who is drawing a fish by his side. The back-ground is a landscape; the weeds in the fore-ground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expressed. He fails most in those parts where the graver alone is by no means equal to the undertaking, namely, the distant woods and assemblage of trees, which gradate one from the other, and require that freedom of determination which the point only can give: when executed with the graver, they always appear flat and heavy.

The Angel with Tobit crossing a stream of water; Tobit holds the fish under his arm. The back-ground is a landscape. Hollar has copied this print with much success.

Baucis and Philemon entertaining Jupiter and Mercury; a small plate, nearly square.

Aurora representing the Dawn of Day; a small landscape. The effect is very beautiful.

The Beheading of St. John in Prison; a very small oval print, which is by far the scarcest.

GOUPY, JOSEPH. A French painter and engraver, born at Nevers in 1729. He came to England when he was young, where he resided the remainder of his life. He excelled in painting landscapes in water-colours, which he treated with great spirit and intelligence. His pictures in the style of Salvator Rosa have considerable merit. J. Goupy has etched several plates in a very spirited and masterly style, some of which are from his own designs. Among others, we have the following by him:

Mutius Scævola burning his hand before Porsenna; *from his own design*.

Xeuxis painting Helen; *after Solimene*.

Diana hunting with her Nymphs; *after Rubens*.

St. Philip baptizing the Eunuch; *after Salvator Rosa*.

St. John preaching in the Wilderness; *after Salvator Rosa.*

The Vocation of St. Andrew to the Apostleship, in a landscape; *after P. da Cortona.*

A grand Landscape, with the story of Pyramus and Thisbe; *after N. Poussin.*

A View of Castel Gandolfo, and of the Campagna near Rome; *after Bolognese.*

A set of eight Landscapes; *after Sal. Rosa.*

He died in London in 1763.

GOURAND. See GOYRAND.

GOURMONT. A French engraver, mentioned by Mr. Strutt from his name being affixed to a portrait of Charles, Duke of Bourbon. He is supposed to have worked chiefly for the decoration of books.

GOUSBLOOM. An obscure Dutch engraver, by whom we have a portrait of Leonard Vander Goes.

GOUWEN, G. VANDER. A Dutch engraver, a native of Amsterdam, who flourished about the year 1716. We have an indifferent set of prints for the Bible, published in that city in 1720, after the designs of Picart and others. He also engraved some ornamental frontispieces, and other works, for the booksellers.

GOYEN, JOHN VAN. This painter was born at Leyden in 1596. His family was in easy circumstances; and his father, Joseph van Goyen, being a lover of the art, encouraged the propensity he discovered in his son, and placed him under the care of a landscape-painter, named Schilperoot, with whom he passed some time. He afterwards became a scholar of John Nicolai, and ultimately studied under Esais Vandevelde, of Haerlem. His progress was extraordinary, and he acquired a facility of operation that has produced a greater number of pictures and drawings than any artist of his prolific country. The pictures of Van Goyen represent landscapes, and views in Holland of the banks of rivers, with boats, full of figures, very neatly drawn; and in the distance he generally introduced a small town or village. His pencil is surprisingly light and spirited; and though he appears to have been little attentive to depth and richness of colouring, his pictures please from his charming facility of touch. The works of this painter are extremely unequal; some of them are finished with care, and are held in considerable estimation; but many of them are the productions of negligence and haste, and are little more than sketches. We have a few small etchings of landscapes by Van Goyen, executed in a spirited and masterly style. He died at the Hague in 1656, aged 60.

GOYRAND, CLAUDE. A French engraver, born at Sens about the year 1634. He resided some time at Rome, as appears from the inscription on one of his plates. We have by this artist a variety of neat and spirited etchings, after Callot, Della Bella, &c. of landscapes and views, of which the following are the principal:

A set of twenty Landscapes, &c.; *after Callot*; published by Israel, dedicated to M. de Crenan.

A set of four Views; the Castle of Bissetre, the Invalids, the Ruins of an old Tower, and the Fountain in the Garden of Tivoli.

Four Landscapes; *after de la Bella.*

Eight Views in Paris and the environs; *after the same*; *Goyrand, fecit*; *Israel, exc.* 1645.

The Chapel of S. Maria Maggiore at Rome; *after the same.*

A small Head, with an ornamental border; inscribed, *Cl. Goyrand Gall^{ie} sculpsit Romæ*; worked with the graver.

GOZZOLI, BENNOZZO. This painter was born at Florence in 1400. He was a disciple of Fra Giovanni da Fiesole, called Angelico. His style, however, rather resembles that of Masaccio, who he surpassed in the grandeur of his architecture, the beauty of his landscape, and in the tasteful arrangement of his compositions. In the chapel of the Palazzo Riccardi at Florence are two pictures, by Gozzoli, of the Nativity, and the Adoration of the Magi, in which he has introduced a profusion of gilding and embroidery, that is perhaps unexampled in fresco painting, and which false taste he had afterwards the judgment to relinquish. He resided the remainder of his life at Pisa, where he executed several works in a superior style to that which he had exhibited at Florence, and in which he exploded the tinsel gaudiness and minute ornaments which load his earlier productions. His S. Tommaso d'Aquina in the dome, is highly commended by Vasari; but above all, Lanzi extols his numerous pictures of scriptural subjects in the Campo Santo, completed in two years. In these he shows a grandeur of composition, an ingenious variety in his forms, a verity of individual representation, a clearness and brilliancy of colour, and an affecting expression in the heads, that rank him superior to every artist of his time, perhaps with the exception of Masaccio. Near to these, his principal works, is erected his monument, raised by the city as a grateful tribute to his memory and his talents. He died in 1478, aged 78.

GRAAT, BARENT, or BERNARD. A Dutch painter, born at Amsterdam in 1628. Whilst he was very young he was placed under the care of his uncle, a reputable painter of landscapes and animals. His application to his studies was exemplary, and his progress was commensurate with his industry. The pictures of Peter de Laer, called Bamboccio, were then in the highest estimation, and he applied himself to study and imitate the style of that master, in which he was so successful, that some of his pictures were mistaken for those of Bamboccio. The landscapes of Graat exhibit very pleasing scenery, and the figures and animals with which he embellished them are correctly drawn and touched with great spirit, particularly his sheep and goats, in which he excelled. The success he met with in that branch of the art inspired him with the ambition of distinguishing himself in the higher walk of historical painting, and he was not unsuccessful in his attempt. To perfect himself in the design of the figure, he established a kind of school or academy in his house, where his contemporary artists and himself occupied themselves in drawing after the model. The Dutch biographers speak highly of his talents in historical painting, and particularly commend a picture he painted for the Council-chamber at Amsterdam, representing Time discovering Truth. Another admired picture by him was David and Bathsheba. He also painted portraits with great success. He died at Amsterdam in 1709, aged 81.

GRAAW. See GRAUW.

GRADO, FRANCESCO DE. An Italian engraver, who resided chiefly at Naples, and flourished about 1690. He engraved the plates of the illustrious personages published at Naples in 1693, and executed part of the portraits for *Bellori's Lives of the Painters*, &c. He worked with the graver in a formal tasteless style.

GRAMMATICA, ANTIVEDUTO. According to Baglione, this painter was born at a village in the neighbourhood of Rome in 1571. He was a disciple of Domenico Perugino, and proved a very reputable painter of history. Several of his works were placed with distinction in the public edifices at Rome. In the church of S. Maria in Trastevere, there is a picture of the Virgin and Infant in the clouds with Angels, and below S. Giacinto; and in S. Giacomo degl Incurabili, a fine picture of the Nativity, with the Adoration of the Shepherds. His talents had raised him to the presidency of the Academy of St. Luke, of which distinction he was deprived, on account of a nefarious attempt to dispose of a picture by Raffaello belonging to the Academy, and to substitute a copy he had made of it, in its place. He did not long survive this disgrace, and died at Rome in 1626, aged 55.

GRANACCI, FRANCESCO. This painter was born at Florence in 1477, and was a fellow student with Michael Angelo Buonaroti, under Domenico Ghirlandajo. He lived in habits of intimacy with that sublime artist, to whose friendship and counsel he was indebted for a great share of the ability he unquestionably possessed. He was the companion of his studies in the Medicean Museum, founded by Lorenzo de Medici, in the garden of S. Marco; and had the advantage of studying from his cartoons, by which he aggrandized his style, and made rapid strides towards the great principles established by Buonaroti. Of this he has given proof in his picture of S. Zannobi and S. Francesco, with the Virgin and Infant in the Clouds; but still more in his Assumption, in S. Pier. Maggiore, in which the figure of St. Thomas is entirely in the great gusto of Michael Angelo. He died in 1544, aged 67.

GRAND, LE. A French engraver, who resided at Paris about the year 1750. He was chiefly employed in vignettes and other decorations of books, many of which were after the designs of Gravelot, Eisen, and others. He engraved a set of plates for an edition of Ovid's Metamorphoses, published at Paris. We have also by him some large plates of ruins, neatly executed, but with little taste.

GRANDHOMME, or GRANTHOMME, JAMES. A German engraver, born at Heidelberg, and flourished about the year 1600. He is supposed to have been a pupil of Theodore de Bry. We have several plates by him, engraved in a neat stiff style, without taste. His best prints are his portraits, which possess considerable merit. He worked entirely with the graver. He usually marked his plates with one of these ciphers, *J* or *GH*. The following are his principal prints:

The Portraits of the Doctors and Reformers of the Church; or, as they are styled, the Heresiarch; *after a painter whose initials are J. M. F.*

The infant Dauphin strangling a Serpent. 1601.

Adam and Eve.

The Portrait of Henry Smetius.

The Death of Adonis.

Venus and Adonis.

The Murder of the Innocents.

The Apostles; twelve small prints; *after his own designs.*

The Rape of Helen; copied from the print by *Marc Antonio, after Raffaello.*

GRANDI, ERCOLE, called ERCOLE DA FERRARA. This painter was born at Ferrara in 1491, and was a disciple of Lorenzo Costa, who he surpassed, and was one of the most reputable artists of his time. In the church of S. Paolo at Ferrara, is a picture by him, representing St. Sebastian, St. Peter, and St. John Evangelist, painted in the style of Pietro Perugino, and in no way inferior to that master. His principal works were his fresco paintings of the life of St. Peter, in the Garganelli chapel, in S. Pietro Martyre, at Bologna, which occupied him seven years, and have been demolished with the chapel. In S. Lucia at Ferrara, is preserved a fine picture by E. Grandi, of the Holy Family. He died in 1531, aged 40.

GRANGES, D. DES. An obscure artist, mentioned by Mr. Strutt as the engraver of some very indifferent frontispieces and book-plates; among others, the ornamental title to a book, called *Bethel*, or a *Form for Families*. 1634.

GRANO. See GANDINI.

GRATELLA. See FILIPPI.

GRATI, GIOVANNI BATISTA. He was born at Bologna in 1681, and was a scholar of Giovanni Gioseffo dal Sole. He is commended by Crespi for the accuracy of his design and the elegance of his compositions. There are several of his pictures in the churches at Bologna, of which the most esteemed are the Virgin and Infant, with S. Francesco, S. Guiseppe, and S. Gaetano, with a glory of Angels, in S. Maria Incoronata; and St. Anne teaching the Virgin to read, in S. Giacomo Maggiore. He died in 1758, aged 77.

GRAVELOT, HENRY. A French designer and engraver, who resided chiefly in England, whither he was invited in 1733, by Claude du Bosc, to assist him in the plates for the *Religious Ceremonies*, which he published in English, copied from Picart. He was an excellent draughtsman, and drew designs for ornaments, antient buildings, monuments, &c. with great taste. He etched several plates for books; among which were those for Sir Thomas Hanmer's edition of Shakspeare, some of which were from his own designs, and others after *Francis Hayman*. He also engraved the plates for Theobald's Shakspeare, from his own designs. His best plate is his large print of Kirkstall Abbey, which is a fine specimen of his abilities. He died at Paris in 1773, aged 74.

GRAUW, HENRY. A Dutch painter of history, born at Hoorn, in North Holland, in 1627, and was successively the scholar of Peter Grebber and Jacobvan Kampen the younger. On leaving those masters, he was employed by Prince Maurice of Nassau, to paint four frescos in the cupola of the Palace in the Wood, which established his reputation as one of the most promising artists of his time. Ambitious of improvement, and elated with the description he had heard of the wonders of Italy, he resolved to visit that country, and in 1648 he embarked for Leghorn, and made the best of his way to Rome. The celebrated remains of antiquity, and the admirable productions of modern art, which presented themselves to his view on every side, astonished and delighted him. For three years he was assiduously employed in designing, after the objects most worthy of his contemplation; and he returned to Holland with an ample store of materials for his future studies. On his establishing himself at Amsterdam, he was loaded with commissions, so anxious were his countrymen to witness the improvement of a talent which

had appeared to them so promising, nurtured and refined by the advantages of travel. He painted for the family of Bronckhorst a series of historical and fabulous subjects, of which two were particularly admired, representing the Triumph of Julius Cæsar, and the Education of Bacchus. His compositions are grand and noble, his design is correct, evincing nothing of the taste of his country, and he was an excellent colourist. He resided chiefly at Amsterdam and Utrecht, universally esteemed, and enriched by the exercise of his respectable talents. He died in 1682, aged 55.

GRAY. An English engraver, of little celebrity, by whom there is a set of plates of views, engraved for a work entitled, *Thirty different Draughts of Guinea*, by William Smith, Surveyor to the Royal African Company of England, &c. There is a frontispiece to the work, representing an Elephant, which is very freely etched, in the style of Hollar, very superior to the plates by Gray.

GRAZIA, LIONARDO. See PISTOJA.

GRAZIANI, ERCOLE. This painter was born at Bologna in 1688, and was brought up in the school of Donato Creti, whose style he improved by a grander character of design, a more harmonious colouring, and a greater freedom of hand. His powers approximate to those of Marc Antonio Franceschini and others, that issued from the school of Cignani. He was an artist of unusual assiduity, and painted a prodigious number of pictures for the public edifices at Bologna and Piacenza. The churches at Bologna abound with his works, of which the most esteemed is his celebrated picture of St. Peter consecrating S. Apollinare amidst an assemblage of the primitive christians. The Cardinal Lambertini, on being made Pope, commissioned him to paint a duplicate of this fine picture for the church of S. Apollinare at Rome. In the same church is his Baptism of Christ by St. John. In S. Bartolomeo di Reno, are two admired pictures by him of the Marriage of St. Catherine, and St. Anne teaching the Virgin to read. In la Purità, is the Ascension; and in la Madonna delle Rondini, the Annunciation, one of his most celebrated works. He died in 1765, aged 77.

GRAZZINI, GIOVANNI PAOLO. He was a native of Ferrara, about the year 1570, and passed the first and greater part of his life in the business of a goldsmith. He had learned the rudiments of design, as was at that time usual with those of his profession, and living in habits of intimacy with Carlo Bonone, the celebrity acquired by his friend prompted him to make an essay of his powers in painting, though he had already passed the prime of his life. His first public performance, which occupied him eight years, was a picture of S. Eligio, Bishop of Nojon, which Lanzi says was painted for the *Scuola degli Orefici*. Barotti, in his description of Ferrara, places it in the church of S. Giuliano, and adds, that Carlo Bonone embellished it with four angels at the corners, in chiar-oscuro, and that Scarsellino environed it with nine small pictures of the principal actions of the saint. He also painted several easel pictures, which were esteemed by his fellow citizens for their merit, and the singular story of the painter. He died in 1632, aged about 62.

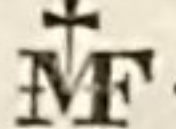
GREBBER, PETER. A Dutch painter, born at Haerlem about the year 1590. He was the son of an obscure artist, named Francis Peter Grebber, who instructed him in the elements of design; but he afterwards became a scholar of Henry Goltzius. He painted

history and portraits; and there is a grandeur in his style which partakes of that of his master. He chiefly painted easel pictures, of which there are many in the collections in Holland, particularly at Haerlem. He had a sister, MARIA GREBBER, who excelled in painting perspective and architectural views. By Peter Grebber we have a spirited etching, in the style of Rembrandt, of Christ and the Woman of Samaria.

GRECCHI, MARC ANTONIO. This painter was a native of Siena, and flourished about the year 1634, as appears from a picture by him, mentioned by Lanzi, in a church at Foligno, representing the Holy Family, signed with his name, and the above date. It is painted in a chaste, expressive, and correct style, resembling rather the Bolognese taste of Tiarini, than any of the Sieneſe painters.

GRECHE, DOMENICO DELLE, or DOMENICO TEOSCOPI, called IL GRECO. According to Palomino, this painter was a Greek, and a disciple of Titian, who he accompanied to Madrid, whither he was invited by the Emperor Charles V. The works of this artist are almost entirely confined to Spain, where he passed the greatest part of his life. His best productions are those he painted in imitation of his master, though he occasionally attempted an originality of style, in which he was totally unsuccessful. When he departs from the principles of Titian, he sinks into an extravagance of composition, with so impoverished a mode, both of drawing and colouring, that he no longer appears the same painter. Such are his pictures in the convent of Donna Maria of Arragon at Madrid, and the Martyrdom of San Mauricio in the Escorial. Contrasted with these are his fine pictures in the cathedral at Toledo, particularly a grand composition of the partition of our Saviour's Raiment before his Crucifixion, painted entirely in the style of Titian, and but little inferior. A very capital picture by this master is in the parochial church of San Thome at Toledo, representing the Burial of Don Gonzalo Ruiz, with St. Augustine and St. Stephen placing the Body in the Tomb, considered his most celebrated work. Domenico delle Greche executed some fine wooden cuts, after the designs of Titian. Palomino states him to have died at Madrid in 1625, aged 77.

GRECHETTO. See CASTIGLIONE.

GREFF, JEROME. A German engraver, who was a native of Franckfort, and flourished about the year 1520. He is supposed to have been a pupil of Albert Durer; but this conjecture probably arose from his having copied some of the wooden cuts of that artist with great exactness. We have by him the wooden cuts of the Apocalypse of St. John, copied from Albert Durer, the same size as the originals, very finely executed. He usually marked his prints with the cipher .

GREEN, JOHN. An English engraver, a native of Shropshire, who flourished about the year 1758. He was a pupil of J. Basire, and engraved several plates of landscapes and views, and a few portraits. He also executed the plates for *Borlase's Antiquities of Cornwall*. He engraved the Almanacks of the university of Oxford for some time. Among other portraits, we have the following by him:

Thomas Rowney, M. P.

Thomas Shaw, D. D. Master of Edmund Hall, Oxon.

William Derham, D. D. Canon of Windsor.

GREEN, VALENTINE. This much respected and venerable artist has lately ended a long life, chequered indeed by the vicissitudes of success and adversity, but always distinguished by honourable feeling and an assiduous exercise of his eminent talents. Mr. Green was born in Warwickshire in 1739, and was intended by his father for the profession of the law, for which purpose he was placed under a respectable practitioner at Eusham, in Worcestershire, with whom he passed two years; but having a taste for drawing, he abandoned his office, and, without his father's concurrence, became a pupil to an obscure line-engraver at Worcester. His progress in that branch of engraving not succeeding to his wishes, he came to London in 1765, where he turned his thoughts to scraping in mezzotinto, and, without the aid of an instructor, arrived at a perfection which has seldom been equalled. Mr. Green participates with Mac Ardell and Earlom the merit of being the first artists who gave consequence and variety to the particular mode of engraving to which they devoted themselves; and it is due to Mr. Green to remark, that his celebrated prints of Hannibal and Regulus, after the pictures by Mr. West in the royal collection, were the first plates of equal magnitude and importance that had appeared. These were succeeded by several others of similar consideration, which will ever rank among the ablest and most energetic efforts of mezzotinto. This indefatigable artist, by his unremitting exertions during a period of upwards of forty years, has produced nearly four hundred plates, engraved from the most celebrated painters, ancient and modern. In 1789 Mr. Green obtained a patent from the Duke of Bavaria of the exclusive privilege of engraving and publishing prints from the pictures in the Dusseldorf Gallery; and in the year 1795, had published twenty-two prints of that collection. The enterprise promised to remunerate him amply for so spirited an undertaking, but unfortunately, during the siege of that city by the French in 1798, the castle and gallery were laid in ruins, and a very valuable property belonging to him was destroyed. Other speculations, flattering in their outset, were lost to him by the overwhelming eruption of the French Revolution, of which Mr. Green thus became one of the innumerable victims. In 1767 he was elected a member of the incorporated society of Artists of Great Britain; and in 1774 one of the six associate engravers of the Royal Academy. On the foundation of the British Institution he was appointed Keeper; and it will be allowed that his zealous exertions to promote the purposes of the establishment, and the urbanity of his manners to the public and the artists, were exemplary. Mr. Green died in July, 1813, aged 74. The merit of his works, and the importance of their subjects, will authorise our giving an ample list of them.

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

- The Portrait of Sir Joshua Reynolds. 1780; from the picture at the Royal Academy.
- The Duke of Bedford, Lord Henry and Lord William Russell, and Miss Vernon. 1778.
- Lord Dalkeith, son of the Duke of Buccleugh. 1778.
- Maria Isabella, Duchess of Rutland.
- Emilia Maria, Countess of Salisbury. 1787.
- Anne, Viscountess Townshend. 1780.
- The three Lady Waldegraves. 1784.
- Lady Louisa Manners. 1769.
- Lady Elizabeth Cavendish. 1781.
- Louisa, Countess of Aylesford. 1783.
- Lady Elizabeth Delme. 1779.

Lady Talbot. 1782.
 Lady Caroline Howard. 1782.
 Lady Georgina Spencer, Duchess of Devonshire. 1780.
 Lady Jane Halliday. 1779.
 Jane, Countess of Harrington, with her two Sons. 1780.

PORTRAITS AFTER VARIOUS MASTERS.

Charles Theodore, Elector of Bavaria; *after P. Battoni*.
 Sir Thomas Wharton; *after Vandyck*; for the Houghton Collection.
 Henry, Earl of Danby; *after the same*; for the same.
 George, Marquis of Huntly; *after the same*; for the same.
 Richard Cumberland, Esq.; *after Romney*. 1771.
 Mrs. Yates, as the Tragic Muse; *after the same*; 1772.
 John Hamilton Mortimer, painter; *after a picture by himself*.
 Mr. Garrick and Mrs. Pritchard in Macbeth; *after Zoffany*.
 Mr. Powell and Mr. Bensley in the characters of King John and Hubert; *after Mortimer*.

HISTORICAL SUBJECTS, AFTER MR. WEST.

The Stoning of Stephen; very fine. 1776.
 The Raising of Lazarus.
 Christ calling to him the little Children.
 Peter denying Christ.
 Jacob blessing the Sons of Joseph. 1768.
 Daniel interpreting Balthasar's Dream. 1777.
Nathan said unto David, "thou art the man." 1784.
 St. Peter and St. Paul going to the Sepulchre.
 The three Marys at the Sepulchre.
 Alexander and his Physician.
 Regulus leaving Rome to return to Carthage.
 Hannibal vowing eternal hatred to the Romans.
 Mark Anthony's Oration on the Death of Cæsar.
 Agrippina weeping over the Urn of Germanicus.
 The Death of Epaminondas.
 The Death of the Chevalier Bayard.

SUBJECTS AFTER VARIOUS MASTERS.

The Annunciation; *after Fed. Baroccio*.
 The Nativity; *after the same*.
 The Virgin and Infant; *after Domenichino*.
 St. John with his Lamb; *after Murillo*.
 The Assumption of the Virgin; *after the same*.
 The Entombing of Christ; *after L. Caracci*.
 Time clipping the Wings of Love; *after Vandyck*.
 Venus and Cupid; *after Ag. Caracci*.
 The Descent from the Cross; *after Rubens*.
 The Visitation; *after the same*.
 The Presentation in the Temple; *after the same*.

GREENHILL, JOHN. An English portrait painter, born at Salisbury in 1649. He was one of the ablest scholars of Sir Peter Lely, and before he was twenty copied Vandyck's

picture of Killigrew and his Dog so well, as to be mistaken for the original. His heads in crayons were much admired; and he appears to have been more employed in that way than in oil. He would probably have reached an eminent rank in the art, but he fell a victim, in the prime of life, to an intemperate and dissolute course of life. He etched a portrait of his brother, Henry Greenhill, the mathematician, with a sphere. He died in 1676, aged 27.

GREENWOOD, JOHN. An English engraver, who flourished about the year 1780. He scraped some plates of portraits and other subjects, and etched some landscapes. We have by him, among others, the following:

PORTRAITS.

Simon Fokke, Dutch engraver; *after J. Buys.*
John Wesley; *after N. Hone.*
George Whitfield; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

Christ, with Nicodemus; *after Rembrandt.*
Rembrandt's Father; *after the same.*
Christ among the Doctors; *after the same.*
An old Woman; *after Vanden Eeckhout.*
The happy Family; *after Van Harp.*
The good Friends; *after Teniers.*
A Dutch Woman, with a Parrot; *after G. Metru.*

GREGORI, CARLO. In Italian engraver, born at Florence in 1719. He was instructed in engraving by Jacob Frey at Rome, and has executed several plates, of which the principal are those after the paintings by Bernardino Barbatelli, called Poccetti, in the chapel of S. Neri at Florence. He also engraved several plates for the *Museo Fiorentino*; as well as many after the pictures, &c. in the collection of the Marquis Gerini, and several portraits. Among others, we have the following by him:

PORTRAITS.

Francis Mary, Grand Duke of Tuscany; *after Campiglia.*
Eleonora Vincentina, of Gonzaga, his spouse; *after the same.*
Sebastian Bombelli; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *after a design by Fratta.*
St. Catherine; *after Bartolozzi.*
Fourteen plates of the Life of S. Neri; *after Bernardino Barbatelli, called Poccetti.*
The Marys at the Sepulchre; *after Raffaele.*

GREGORI, FERDINANDO. He was the son of the preceding artist, born at Florence in 1743. After receiving some instruction in engraving from his father, he went to Paris, where he became a pupil of G. Wille. On his return to Florence, he engraved several plates, which possess considerable merit, of which the following are the principal:

The Portrait of Carlo Gregori; *after his own design.*
The Virgin suckling the infant Jesus; *after C. Maratti.*

Venus sleeping; *after Guido.*
 St. Sebastian; half-length; *after the same.*
 Venus, with Cupid mounted on a Dolphin; *after Casanova.*
 Two Groups of Sculpture; *after Cellini.*
 The Holy Family; *after A. del Sarto.*
 The Stoning of Stephen; *after L. Cardi; fine.*
 The Death of St. Louis Gonzaga; *after Cipriani.*

GREISCHER, M. A German engraver, mentioned by Basan. He is said to have engraved several plates after various masters, one of which is a print of

The Virgin and infant Christ, with St. John; *after F. Baroccio.*

GREUT, JOSEPH. This artist is noticed by Mr. Strutt as the engraver of a portrait of Hiernonymus Bartholomeus. It is neatly executed with the graver. He is supposed to have been of Germany, and to have worked chiefly for books.

GREUTER, MATTHEW. A German engraver, born at Strasburg about the year 1564. After receiving some instruction in his native city, he travelled to Italy, by way of Lyons and Avignon, in both which cities he was some time employed. He resided chiefly at Rome, where he engraved several plates, executed in a very neat style, though his design is generally incorrect. Some of his plates are wrought entirely with the graver, and the others are etched, and finished with the graver, in a slighter style. He sometimes signed his prints with his name at length, and sometimes with the cipher *M*. The following are his principal works:

Pope Sistus V. with an ornamental border.
 Cardinal Seraphinus Oliverius Razzalius.
 The Virgin seated, with the infant Jesus and St. John; *after F. Baroccio.*
 Mary Magdalen sitting, in a landscape, holding a Book, leaning her hand on a Scull; *after Gaetano. 1584.*
 Venus standing on a Globe, with figures emblematical of Virtue and Vice; very neatly finished with the graver; marked *M. Greuter, inv. et fecit. 1587.*
 The Fall of Phaeton; *after W. Dieterlin. 1588.*
 The Burning of Troy; *after Lanfranco.*
 The grand Cavalcade of the Emperor Charles V.; engraved conjointly with *Lucas Vosterman.*
 A set of small plates of Insects; etched in a style like that of *Gaywood.*

GREUTER, JOHN FREDERICK. He was the son of the preceding artist, born at Rome about the year 1600, and was instructed by his father. We have by him a variety of plates, executed with the graver, in a clear neat style. He engraved the plates for the *Flora of P. Ferrari.* Among others, the following are by him:

The Portrait of Gio. Batista Marino; *after J. Vouet.*
 Hercules in the Garden of the Hesperides; *after P. da Cortona.*
 Marc Antonio Collona carried in triumph by Sea Gods; *after the same.*
 The Forge of Vulcan; *after Lanfranco.*
 The Hesperides arriving in the Port of Naples, with their Fruit, borne by Tritons; *after the same.*
 Apollo and the Muses; *after A. Camassei.*

The Virgin and Infant, with St. Francis kneeling; *after his own design.*

The Death of St. Cecilia; *after Domenichino.*

An emblematical subject of the Growth of Christianity; *after Romanelli.*

A Battle; *after A. Tempesta.*

GRIBELIN, SIMON. A French engraver, born at Blois in 1661, and was instructed in engraving at Paris. He came to England in 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was a plate he copied from Gerard Edelinck's fine print of the Tent of Darius, after *Le Brun*. This was followed by a set of the Cartoons. They had some success, being the first complete set of them that had appeared; but they were on too small a scale for the grandeur of the subjects, and the contracted powers of Gribelin, both in execution and drawing, were extremely inadequate to express the sublimity of Raffaele. He afterwards published several plates after some pictures in the royal collection; but his prints give no idea of the style of the masters he engraved from. They are at best but neat *memoranda*. He also engraved some portraits, and a variety of other subjects. The following are his principal prints:

PORTRAITS.

William III.; *after Fowler.*

Mary, his Queen; *after the same.*

William, Duke of Gloucester; *after Kneller.*

Queen Anne.

Frederick, Prince of Wales.

George Granville, Lord Lansdowne.

James Butler, Duke of Ormond; *after Dahl.* 1713.

Thomas Herbert, Earl of Pembroke.

The Duke of Schomberg.

The Earl of Shaftesbury; *after Closterman*; affixed to the Characteristics.

Sir William Dawes, Archbishop of York; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Cartoons; seven small plates; *after Raffaele*. On the title is the portrait of Queen Anne, and the representation of the apartment in which the paintings then hung.

The Apotheosis of James I.; *after the ceiling at Whitehall, by Rubens*; in three plates.

Hercules between Virtue and Vice; *after P. Matheis.*

The Adoration of the Shepherds; *after Palma.*

Esther before Ahasuerus; *after Tintoretto.*

Apollo and the Muses; *after the same.*

The Birth of Jupiter; *after Giulio Romano.*

J. Gribelin died in London in 1733, aged 72.

GRIFFIER, JOHN. This painter was born at Amsterdam in 1645, and was first placed under a flower-painter; but his taste leading him to landscape, he became a scholar of Roland Rogman, whose works were then highly esteemed. He preferred, however, the brighter and more agreeable style of Ruysdael and Lingelbach, and he studied their pictures more than those of his master. In a short time he became a very pleasing painter of landscapes and views of the Rhine, in which he particularly excelled.

J. Griffier came to England soon after the fire of London, where his pictures were

much admired, and he met with great encouragement. His favourite subjects were views of the Thames; and that he might consult nature more intimately, he purchased a yacht, embarked his family and his pencils, and passed his whole time on the river between Windsor, Greenwich, and Gravesend. After staying here many years, he sailed in his own yacht for Rotterdam, but was shipwrecked, and lost the produce of his industry in England. In hopes of repairing his fortune he returned to this country, where he died in 1718, aged 73. He etched some plates of birds and animals, after the drawings of *Barlow*. They are executed with great freedom and spirit, and the animals are finely drawn.

GRIFFIER, ROBERT. He was the son of the foregoing artist, born in London in 1688, and was instructed in the art by his father. His pictures, like those of the early works of John Griffier, represent views of the Rhine, with boats and figures, very neatly painted, and agreeably coloured. They are highly esteemed in Holland, where he chiefly resided, particularly at Amsterdam.

GRIGNON, JAMES. A French engraver, who flourished about the year 1680. The best of his works are his portraits, some of which possess great merit. They are executed entirely with the graver, in a neat clear style. In his plates of historical subjects he is less successful, as his drawing is very incorrect, and his management of the lights and shadows heavy, and without effect, particularly in his plates after Caracci and Poussin. He engraved some of the plates for a work entitled *Les Tableaux de la Penitence*; after the designs of *Chaveau*. We have also the following portraits by him:

- Francis Maria Rhima; an ecclesiastic.
- Peter Barbareau, Doctor in Theology; *after Champagny*.
- Jacques Caur de St. Fargeau; *J. Grignon*.
- Jean Bureau, Mayor of Bourdeaux; *J. Grignon, sc.*

GRIGNON, CHARLES. It is probable that he was a relative of the preceding artist. He was born in France about the year 1710, and was established in London in 1750. He engraved several plates in a masterly style; some of which were executed in conjunction with his contemporaries. Among his earliest works were several of the plates for the celebrated anatomical work of *Albinus*, published by Knapton in 1757. He handled the graver in a clear bold manner, and executed with the point with great neatness and facility. He engraved some of the plates of the *Antique Statues*, after the designs of *Dalton*, as well as for the tapestries of the Vatican, published in 1753. We have also by him the following prints:

- A View taken from the Star and Garter at Richmond; *after Heckel*.
- Two perspective Views of the Foundling Hospital; *after Valée*.
- Four plates of the Election; *after Hogarth*; engraved conjointly with le Cave and Aveline.
- Garrick, in the character of Richard III.; *W. Hogarth and Ch. Grignon, scul.* 1745.
- Phrine and the Philosopher Zenocrates; *after Sal. Rosa*.

GRIMALDI, GIOVANNI FRANCESCO, called IL BOLOGNESE. This eminent painter was born at Bologna in 1606, and was a relation and a disciple of the Caracci. In that celebrated academy he became a skilful and correct designer of the figure, though his inclination led him to landscape painting. In that branch of the art he followed the

great style of Annibale; and having acquired no mean degree of ability in their school, he went to Rome, where, by copying and studying the fine objects with which he was surrounded, he soon rose to distinction, and was taken into the protection of Innocent X. who employed him in the Vatican, and in his gallery at Monte Cavallo. These commissions were accomplished so much to the satisfaction of his Holiness, that the Prince Pamphilo, nephew to the Pope, engaged him in several works for his villa of *Bel Respiro*, which he embellished with some admirable landscapes with figures, in the style of the Caracci. His reputation reached Paris, whither he was invited by Cardinal Mazarine, and was employed by Louis XIV. in the palace of the Louvre, who rewarded him with his accustomed munificence. On his return to Rome, after the death of his protector Innocent X. he was equally patronised by his successors, Alexander VII. and Clement IX. and was one of the most employed and successful artists of his time. He was twice appointed chief of the Academy of St. Luke. The landscapes of Il Bolognese are of grand and select scenery; his pencil is light and flowing, his foliage admirable, and his colouring is fresh and agreeable, though occasionally too green. He is inferior to Annibale Caracci and Domenichino in the choice of his forms, in his aerial tint, and in the energy of handling. An instance of the most interesting benevolence is recorded of this artist, which it is gratifying to commemorate. A Sicilian nobleman, who had been obliged to fly from Messina during the troubles in that country, had taken refuge at Rome, with his daughter, and was reduced to a state of the greatest indigence and distress. Their wretched habitation happened to be precisely opposite the residence of Grimaldi, and it was not long before he became acquainted with their story and their deplorable situation. Desirous of affording relief, without wounding the feelings of the illustrious sufferers, he approached their door under the darkness of evening, and knocking gently, as soon as it was opened threw in a purse of money, and retired undiscovered. This humane stratagem had been repeated more than once, when the Sicilian, resolved to find out his mysterious benefactor, concealed himself near the door, and on his approach rushed into his arms and fell at his feet, expressing his gratitude and admiration. Grimaldi brought the strangers to his house, and lived in the closest friendship with them till his death. We have a considerable number of etchings by this able artist, executed with great freedom, taste, and spirit. Some of them are from his own designs, and others after *Titian* and the *Caracci*. Among others are the following:

A set of four small Landscapes.

A grand Landscape, with Buildings, and in the fore-ground Figures at play; *Gio. Fran. Grimaldi Bolognese, inv. et fec.*

A grand Landscape, with Buildings and Fishermen; *same mark.*

A Landscape, with the Baptism of Christ.

A Landscape, with Ruins and Figures; *Fr. Grimaldi Bolognese, fec.*

A mountainous Landscape, with Figures; no mark.

Two upright Landscapes; *after An. Caracci.*

A set of four Landscapes; *after the same.*

G. F. Grimaldi died in 1680, aged 74.

GRIMALDI, ALESSANDRO. He was the son and scholar of the preceding artist, and painted landscapes in the style of his father, though very inferior to him. There is a spirited etching by him of the Brazen Serpent, signed *Alex. Grimaldi, inv. et fec.*

GRIMANI, ———. See JACOBS.

GRIMMER, JACOB. This painter was born at Antwerp in 1510, and was for sometime a disciple of Matthew Cock; and afterwards studied under Christian Queburg. He was a reputable landscape painter, and was received into the academy at Antwerp in 1546. His pictures are generally embellished with buildings and ruins, in which he excelled; and his pencil is neat and flowing. The works of this artist are little known out of his own country.

GRISONI, GUISEPPE. He was born at Florence about the year 1700, and was a scholar of Tommaso Redi. The rising merit of the disciple is said to have occasioned so much jealousy and uneasiness in the master, that it shortened his life. He painted history and portraits; but particularly excelled in the latter, of which his own portrait, in the gallery at Florence, is a fine specimen. He died in 1769.

GROENSVELT, JOHN. A Dutch engraver, born at the Hague about the year 1650. He etched several views and landscapes, after Berghem, Van Goyen, Lingelbach, and others; and engraved some historical subjects and portraits. The following are his principal prints:

The Portrait of Dorothy, Countess of Sunderland; *after Vandyck.*

A Girl, with a Cat; *after Ab. Bloemaert.*

A Man sleeping on a barrel.

The Adoration of the Magi; *after P. Veronese; J. Groensvelt, fec.*

Christ before Pilate; *after A. Schiavone; J. Groensvelt, fec.*

A set of six Landscapes; *after Berghem.*

A set of four Landscapes; *after the same; Berghem del. Groensvelt, fec. Cle. de Jonghe, exc.; fine.*

GRONIGIUS, GERARD. An engraver, mentioned by Mr. Strutt as having etched ten plates, emblematical of the life of man, from ten to a hundred years. The drawing is incorrect, and the outline hard; but they are not devoid of merit. They are marked *Ger. Gronigius, inv. faciebat.*

GROSNIER, MADEMOISELLE. A French lady, mentioned by Basan as the engraver of several plates, after various masters; but he has not specified any of them.

GRUNWALD, HANS JOHN. A German engraver, by whom we have some plates, indifferently copied, after *Albert Durer*; among which is the Virgin and Child, a small upright plate; and a Woman and a Satyr, with another Woman striking at her, and a Man warding off the blow, a middle sized upright plate, copied the reverse way from *Albert Durer*, but not correctly. There are also some wooden cuts by this artist; among which is a Landscape, with a rock and a view of the sea. He usually marked his prints with the cipher **GH**.

GUALDORP, GELDORP GORTZIUS, called. A Flemish painter, born at Louvain in 1553. After learning the rudiments of the art in his native city, when he was seventeen years of age he went to Antwerp, where he became a disciple of Francis Franck; and on the death of that master he passed into the school of Francis Porbus. Under that able master he became one of the most reputable artists of his time, particularly in portraits, in which he was greatly employed. His talents were not, however, confined to portraits: he

painted several historical subjects for the Duke de Terra Nova at Cologne. Among his best works are the Four Evangelists, which have been finely engraved by Crispin de Passe. He died in 1618, aged 65.

GUARANA, GIACOMO. An Italian painter and engraver, born at Venice in 1716. He first studied under Sebastiano Ricci, but was afterwards a scholar of Giovanni Batista Tiepolo. There are several of his pictures in the churches at Venice, and in the Palazzo Rezzonico. He etched some large fabulous subjects after his own designs.

GUARDI, FRANCESCO. This painter was born at Venice in 1712. He was a scholar of Canaletti, and, like his instructor, excelled in painting architectural views of Venice. Though inferior to Canaletti in the exactness of his perspective, and the masterly conduct of the light and shadow, his works, perhaps from the nature of the subjects they painted, bear so near a resemblance to those of his master, that they are frequently mistaken for them. He died in 1793, aged 81.

GUCHT, MICHAEL VANDER. A Flemish engraver, born at Antwerp in 1660, and was a pupil of one of the Boutats. It is not ascertained at what time he came to England, but he met with considerable encouragement. He was employed in several portraits and other subjects for the booksellers, and engraved many of the portraits for Clarendon's history. He also executed many plates of anatomical figures, and a large print of the Royal Navy, after Baston. The following portraits are also by him:

Queen Elizabeth; *after Sir Anthony More.*

William III. and Mary his Queen.

Queen Anne; four plates.

George II.; two plates.

Edmund Grindall, Archbishop of Canterbury.

Lord Astley.

James Butler, Duke of Ormond.

Edward Montague, Earl of Manchester.

Sir Josiah Child; *after Riley.*

J. Savage, prefixed to his History of Germany; *after Foster*; fine.

James Drake, M. D.; *after the same.*

James Stanley, Earl of Derby; *after Winstanley.*

George Granville, Lord Lansdowne.

Francis Atterbury, Bishop of Rochester; *after Kneller.*

William Congreve, poet; *after the same.*

Simon Patrick; Bishop of Chichester; *after the same.*

Thomas Sprat, Bishop of Rochester; *after Lely.*

Offspring Blackall, Bishop of Exeter; *after M. Dahl.*

William Beveridge, Bishop of St. Asaph; *after Ferrers.*

Joseph Addison, poet; *after Kneller.*

Thomas Betterton, actor; *after the same.*

There are several other portraits by this artist. Michael Vandergucht was the instructor of the ingenious and industrious George Vertue. He died in 1725, aged 65.

GUCHT, GERARD VANDER. He was the son and the pupil of the preceding artist, and was principally employed by the booksellers. We have by him, among others, the following portraits:

James II. and Maria his Queen.
 John Tillotson, Archbishop of Canterbury; *after Kneller*.
 Matthew Wren, Bishop of Hereford.
 The Countess of Clarendon.
 John Milton, poet; three plates.
 John Dryden, poet; *after Kneller*.
 John Hughes, poet; *after the same*.
 John Philips, poet; *after the same*.
 John Barber, Alderman of London; *after Dandridge*.
 John Allen, D. M.
 Colley Cibber, poet and actor; *after Van Loo*.
 Charles Jervas, painter.

GUCHT, JOHN VANDER. He was the younger son of Michael Vander Gucht, and was instructed in engraving by his father. He also received some instruction in drawing from Louis Cheron, and completed his studies at the academy by designing from the model. He engraved six academical figures, from the drawings of Cheron, which were much admired; and was employed by William Cheselden, the surgeon, to engrave the plates for his *Osteology*, for which he commends him highly in his preface to that work. He also had a share in the plates after Sir James Thornhill's Cupola of St. Paul's. There is a print by him of Tancred and Erminia; *after N. Poussin*. We have also by him the following portraits:

John Ker, of Kersland; affixed to his *Memoirs*; *after Hammond*.
 William King, LL. D.; prefixed to his works; *after Dellow*.
 John Dennis, critic.

John Vander Gucht, died in 1776, aged 80.

GUELARD, B. A French artist, mentioned by Basan as the engraver of several plates after Oudry, P. van Bloemen, &c. but without specifying any of them. He flourished about the year 1750.

GUERARDS, or GERARDS, MARK. A Flemish painter and engraver, born at Bruges about the year 1560. He painted history, landscape, and portraits; and was an able architect. He also engraved, illuminated, and designed for glass-painters. He came to England soon after the year 1580, and was appointed painter to Queen Elizabeth. His works are not uncommon, particularly his portraits, which are distinguished by the careful neatness of their finish, and the stiffness of his draperies, enriched with pearls and jewels. His carnations are thinly and delicately coloured, with a prevalent bluish tint. He designed the procession of Queen Elizabeth to Hunsdon-House, which has been engraved by Vertue. He also drew a procession of the Queen and Knights of the Garter in 1584, from which Ashmole took his plate for the *History of the Order*. An *Introduction to the general Art of Drawing*, "first set out by Marc Gerard, of Bruges," was translated and published in English in 1674. M. Guerards engraved a set of plates for *Æsop's Fables*, after his own designs. We have also by him a large plate of a View of Bruges. He also engraved

A set of fourteen plates of the Passion of Christ; oval; *J. Sadeler, exc.*

A set of eighteen plates of Quadrupeds; *Visscher, exc.* 1583.

He died in 1635, aged 75.

GUERARDS, N. A French engraver, who flourished about the year 1700. He executed the plates for a work entitled *Les Edifices Antiques de Rome*, published at Paris, after the designs of *A. des Godetz*, who engraved the frontispiece. He also engraved the frontispiece to a book of ornaments, published by P. Bourdon in 1703; and a small plate of Soldiers marching, in imitation of Callot, but very inferior.

GUERCINO, GIOVANNI FRANCESCO BARBIERI, called. The family name of this eminent painter was Barbieri, but as he is generally known by the name of Guercino, he is noticed under that designation, for the convenience of reference. He was born at the small town of Cento, in the Ferrarese territory, in 1590, and, according to Malvasia, acquired the denomination of Guercino from his having in his infancy lost the sight of his right eye by an accident, occasioned by the negligence of his nurse. Such was the early indication he gave of uncommon genius, that before he was ten years old he painted a figure of the Virgin on the façade of his father's house, which would have been considered as a very extraordinary production, even at a more mature age. He is said by some writers to have been brought up in the school of the Caracci; but that is not easily reconciled with the time in which he lived, or the distinct difference that is evident in their styles. Lanzi positively asserts that he never studied under the Caracci, and that he had not the advantage of superior instruction to that of Gio. Batista Cremonini, and Benedetto Genari the elder, both obscure painters, from whom he could acquire little of the transcendent ability he afterwards displayed. He was the disciple of his own genius and of nature. It is probable that he derived some advantage from studying the celebrated picture by Lodovico Caracci, at the Capuchins at Cento, of which he always spoke in terms of the highest respect and admiration. The works of Guercino are distinguished by three different styles, which he followed at different periods of his life. In his early works he seems to have been seduced into a violent and daring contrast of light and shadow, from the extraordinary estimation in which the pictures of Michael Angelo Caravaggio were at that time held; and though he is always superior to that master in design and dignity of character, his first productions were infected with the vitiated principles, and something of the vulgarity of that painter. After having visited Bologna, Venice, and Rome, he changed his manner; and his second style is distinguished by a grander and more elevated taste of design, more amenity and sweetness in his colouring, a finer expression in his heads, and an extraordinary relief, without the aid of harsh and violent contrast. Such are his celebrated picture of St. Petronilla, formerly in St. Peter's, now in the gallery of the Louvre; the Aurora, in the Casino of the Villa Ludovisi; and his St. Philip of Neri, in the Chiesa Nuova at Rome. To these may be added his fine picture of the Resurrection at Cento; and his S. Elena, at the Mendicanti, at Venice. It was at this epoch, the middle of his life, that he undertook his immense work of the Dome at Piacenza, where he has carried fresco painting to the highest perfection, in the beauty and force of his colouring, the boldness of his foreshortening, and the magic of his relief. The cupola is divided into eight compartments, in the upper part of which he has represented the Prophets, accompanied by Angels; and in the lower, the Sibyls, and subjects from the New Testament. These admirable performances rank the powers of Guercino among those of the greatest artists of his time. It must however be allowed, that, in his best works, we look in vain for the graces of ideal beauty, or the purest choice of selected nature. His figures are neither distinguished by dignity of form, nor nobleness of air; and there is generally something

to be wished for in the expression of his heads; but he subdues us by the vigour of his colouring: he is brilliant in his lights, tender in his demi-tints, and always energetic in his shadows. His drawing is bold, and often correct, and his execution is of the most prompt and daring facility. Of this we have a convincing proof in the surprising number of considerable works he accomplished. Malvasia gives a list of them, by which it appears that he painted one hundred and six altar-pieces for the churches, one hundred and forty-four large historical pictures, besides his great fresco works, and his numerous Madonnas, portraits, and landscapes, in private collections. Towards the latter part of his life, after the death of Guido, the celebrity that painter had acquired by the beauty and suavity of his style, induced Guercino once more to alter his manner. He now endeavoured to imitate the grace and elegance of Guido's forms, and the silvery sweetness of his colouring; but in attempting delicacy, he fell into feebleness and languor, and lost sight of the energy and vigour by which his best works are distinguished. Of the pictures painted in his last and weakest manner, are most of those in the churches at Bologna, his Marriage of the Virgin in S. Paterniano at Faro, the Annunciation at Forli, and the Prodigal Son, in the royal palace at Turin. This laborious artist left an incredible number of admirable drawings, which are highly esteemed. Many of those in his Majesty's collection have been finely engraved by M. Bartolozzi. We have a few etchings by Guercino, executed with great freedom and spirit; they are as follow:

St. Anthony of Padua; half length; *Joan Fr. Cent.*

St. John; *the same mark.*

St. Peter; *Joan. F. Barbieri, f.*

St. Jerome, with a Crucifix; *the same mark.*

Bust of a Man with a cap and a beard.

Bust of a Woman.

Bust of a Man, in an Oriental costume.

G. F. Barbieri died in 1666, aged 76.

GUERNIER, LEWIS DU. A French engraver, born at Paris in 1677. He was instructed in the art by L. de Chastillon, and came to England in 1708, though with very moderate talents. His chief business was engraving frontispieces for plays, and other publications. He assisted Du Bosc in engraving the plates of the Duke of Marlborough's Battles. At the desire of Lord Halifax, he executed a large plate of Lot and his Daughters, after *Michael Angelo Caravaggio*. There are also two portraits of James Douglas, Duke of Queensbury, and his Duchess; after *Kneller*; they are rare. He died in London in 1716, aged 39.

GUEROULT, WILLIAM. This artist is mentioned by Mr. Strutt as the engraver of a set of wooden cuts for a Bible, published at Paris in 1564, dedicated to Catherine de Medicis.

GUERRIERE, FRANCIS DELA. A French engraver, who flourished about the year 1630. We have by him a set of seventeen etchings, from the grotesque friezes, by *Raffaello*, in the Vatican.

GUERRIERE, GIOVANNI FRANCESCO. This painter was a native of Fossombrone, in the Roman state, and flourished about the year 1650. It is not said under whom he studied, but he painted history in the style of Caravaggio and Guercino. Lanzi mentions several of his works in very favourable terms, particularly a picture at the Filippini at Fano, of S. Carlo contemplating the Mysteries of the Passion, with two laterals, representing subjects from the life of that saint, in which the style of Caravaggio was improved by softer tints, and more elegance in the forms. In one of the churches at Fabriano is a picture of St. Sebastian, by torch-light, of a fine effect, in which he has imitated the style of Guercino.

GUEVARA, DON JUAN NINNO DE. According to Palomino, this Spanish painter was born at Malaga in 1631. He was the son of a captain of the Guards of the Viceroy of Arragon, under whose protection he was placed, as a disciple of Miguel Manrique, a Fleming, who had been educated in the school of Rubens. He afterwards studied at Madrid, under Alonzo Cano. With the instruction of these masters he became a very reputable artist, and adopted a style that partook of the character of both. To the grandeur and correctness of Alonzo Cano, he united the splendid and brilliant colouring of the head of the Flemish school. His principal works are at Malaga, Granada, and Cordova. In the church de la Charidad at Malaga, is a fine picture of the Triumph of the Cross; and in the Cathedral, the Ascension of our Saviour, and the Assumption of the Virgin. At Cordova, in the cloister of the Augustines, there are some pictures of the Life of the Founder of the Order, and several portraits, which are compared by Palomino to those of Vandyck. He died at Malaga in 1698, aged 67.

GUIDI, RAFFAELLE. An Italian engraver, born at Florence in 1540. From his style, it is probable that he was instructed in the art by Cornelius de Cort, or Agostino Caracci. His plates are executed entirely with the graver, which he handled in a masterly manner. His design is tasteful and correct, and though he is inferior to Agostino, his prints possess great merit. The following are his principal prints:

King David playing on the Harp; *after Guiseppe Cesari.*

Dedalus and Icarus; *after the same.*

The Crucifixion; *after Christopher Schwartz.*

The Entombing of Christ; *after F. Baroccio.*

Aeneas carrying his Father Anchises; *after the same.*

Jupiter, with his Thunder; *after Polidoro da Caravaggio.*

Vulcan, with his Hammer; *after the same.*

GUIDO, RENI. See **RENI.**

GUIDO, ASCANIUS. An Italian engraver, who flourished about the year 1567. There is a print by him of the Last Judgment, after *Michael Angelo Buonaroti*, rather smaller than the plate engraved by Martin Rota, and is not much inferior to it in merit. It is dated 1567, by which it appears to have been done two years previous to that by Rota. It is signed *Ascanis. Don. Guido faciebat.*

GUIDOBONO, BARTOLOMEO. He was born at Savona in 1654. His father, a painter on china, had him instructed in drawing, to assist him in his profession. Having seen some

pictures by Benedetto Castiglione, he copied them with so much exactness and spirit, that it was difficult to distinguish them from the originals. He afterwards visited Parma and Venice, studying the works of the best masters, and on his settling at Genoa, he was much employed in that city, and in the state. He particularly excelled in painting animals, flowers, and fruit; and was no despicable designer of the figure, as he has shown in some fabulous subjects in the Palazzo Centurioni. He united great suavity of pencil with a fine effect of the chiar-oscuro. Some of his best pictures are in the Palazzo Brignole Sale; among which is distinguished that of Lot and his Daughters. He died in 1709, aged 55.

GUIDOTTI, CAVALIERE PAOLO. This artist was born at Lucca in 1569, and, according to Baglione, went to Rome when young, in the pontificate of Gregory XIII. with some instruction in design, and improved his talent by studying the great works of art in that city. He was employed by Sistus V. in several fresco works in the library of the Vatican, in the Scala Santa, and in the palace of St. John of Lateran. He distinguished himself as a sculptor as well as a painter; and for some productions in that art was honoured by Paul V. with the permission to take his name of Borghese, and was made a knight of the order of Christ. There are several of his works in the public edifices at Rome. In S. Girolamo degli Schiavoni, is a picture of St. Matthew; and in the cupola of S. Maria de Monti, the Assumption of the Virgin. He died at Rome in 1629, aged 60.

GUIGOU, V. A French engraver, who flourished about the year 1676. He engraved some bird's eye views of Chateaux, and other buildings in France, which are executed in a neat stiff style. He also engraved several portraits for books.

GUILAIN, SIMON. A French sculptor, born at Paris in 1581, who for his amusement etched several plates in a slight but masterly style. We have the following prints by him:

A set of twenty plates of the Life of St. Diego; *after An. Caracci.*

Eighty plates of the Cries of Bologna; *after the same*; engraved in conjunction with *Alessandro Algorgi.*

GUINACCIA, DEODATO. This painter was born at Messina about the year 1510, and was a disciple of Polidoro di Caravaggio, when he visited that city, after the sacking of Rome. After the death of Polidoro he was engaged to finish the fine picture of the Nativity, in the Chiesa dell' Alto Basso, which was left imperfect by that master. In the church of the Pellegrini is a picture of his own composition, representing the Trinity, and another of the Transfiguration in S. Salvatore de Greci, both in the great style of his instructor.

GUIRRO, FRANCISCO. A Spanish painter of history, born at Barcelona in 1630. There are several of his works in the churches of his native city, of which the most esteemed are at the convent of Recoletas. He died in 1700, aged 70.

GUISONI, FERMO. He was a native of Mantua, and flourished about the year 1568. Educated in the school of Giulio Romano, he became one of the favourite disciples of

that great master, from whose cartoons he painted the Vocation of St. Peter and St. Andrew to the Apostleship, in the dome of the cathedral; esteemed one of the finest compositions of Giulio. In the church of S. Andrea, there is a fine picture of his own composition, representing the Crucifixion.

GULDENMUNDT, HANS JOHN. An old German engraver on wood, who flourished about the year 1500. There is a middle-sized upright wooden cut by this artist, representing two Soldiers standing, one of them holding a halbert, and the other a flag. Over the first is written *Ueyt Wildharber*, &c. and over the second *Jendrich*, with his name at length, and the cipher **IG**. It is executed in a bold spirited style, and the figures are correctly represented in the dress of the time.

GUNST, PETER VAN. A Dutch engraver, born at Amsterdam about the year 1667. From the style of his prints, it is probable that he formed his manner from the works of the Drevets. He worked entirely with the graver, in a neat clear manner; but there is a want of effect in his prints, and his drawing is sometimes very incorrect. His best plates are his portraits, and they form the larger part of his productions. His greatest work was a set of ten full-length plates of portraits, after Vandyck, of Charles I. his Queen, and some of the English nobility. Houbracken, father to the celebrated engraver of that name, came to England to make the drawings from the pictures. He also engraved a set of portraits for *Larrey's History of England*. The following are his principal plates:

PORTRAITS AFTER VANDYCK.

Charles I.
Henrietta Maria, his Queen.
William Villers, Viscount Grandison.
Lucy Percy, Countess of Carlisle.
Viscount Chaworth.
Margaret Smith, Lady Herbert.
Ann, Countess of Chesterfield.
Lady Wharton.
Elizabeth, Countess of Lindsey.
Arthur Goodwin, of Winchendon, Bucks.

PORTRAITS FOR LARREY'S HISTORY.

Edward VI.
Edward Seymour, Duke of Somerset.
Sir Thomas More, Lord Chancellor.
Mary, Queen of England.
Philip of Spain, her consort.
Mary, Queen of Scots.
James Hamilton, Earl of Arran.
Thomas Howard, Duke of Norfolk.
Sir Francis Walsingham.
Cardinal Pole.
Sir Richard Bacon, Lord-keeper.

VARIOUS PORTRAITS.

King William III.; *after Brandon*.
Mary, his Queen; *after the same*.

Queen Anne; *after Kneller*.
 George, Prince of Denmark; *after Wissing*.
 John Churchill, Duke of Marlborough; *after Kneller*.
 George I.; *after the same*.
 Earl of Peterborough; *after the same*.
 John Locke; *after Greenhill*.
 John Dryden; *after Riley*.

He also engraved nine plates of the Loves of the Gods; *after Titian*. The same subjects that Smith has scraped in mezzotinto.

GUTTENBERG, CHARLES. A modern German engraver, born at Nuremberg in 1744. He was a pupil of J. G. Wille, at Paris, and has engraved several plates, in the neat style of that artist. His principal works were the plates he executed for the *Voyage Pittoresque du Royaume de Naples*, by the Abbé de St. Non. We have also by him,

The Portrait of Catherine II. Empress of Russia; *after Rotari*.
 William Tell; *after Fuessli*.
 Le Petit Boudeur; *after Greuze*.
 L'Invocation à l'Amour; *after Theolon*.
 The Death of General Wolfe; neatly copied from the print by *Woollet*.
 A pair of Views in Switzerland; *after Schutz*.

GUTTENBERG, HENRY. The brother and pupil of the preceding artist, was born at Nuremberg, about the year 1755. He has engraved several plates in the style of his brother; among which are the following:

A Dutch Family; *after C. Bega*.
 A Repose in Egypt; *after Baroccio*.
 A Mountainous Landscape; *after Dietricy*.

GUTTIERER, or GUTTIEREZ, GENNERO. This artist engraved some plates for the Museo Fiorentino; and we have by him a large upright plate of the Virgin and Infant in the Clouds; *after Carlo Maratti*: executed in a neat style, in the manner of James Frey, though inferior. He flourished about the year 1760.

GYZEN, PETER. This painter was born at Antwerp in 1636, and was a scholar of John Breughel, called Velvet Breughel. He painted landscapes, in the highly finished and laboured style of that master, with small figures, neatly drawn; and sometimes views of the Rhine, with boats, in the manner of Herman Sachtleven. Though inferior to Breughel in the mellowness of his colouring, his pictures are not without merit.

H

HAANSBERGEN, JOHN VAN. A Dutch painter, born at Utrecht in 1642. He was a scholar and imitator of Cornelius Poelemburg, who he nearly equalled in the delicacy of his pencil and clearness of his colouring, though inferior to him in design. Finding that the length of time he was occupied in the high finishing of his pictures, was never sufficiently remunerated by the price he received for them, he abandoned landscape-painting, and applied himself to portraits, which, from the agreeable tone of his colouring, and a happy talent of succeeding in his likenesses, were admired, and he met with great encouragement. His cabinet pictures, in the style of Poelemburg, are seldom to be met with out of Holland. He died at the Hague in 1705, aged 63.

HABERT, NICHOLAS. A French engraver, born at Paris about the year 1650. He was much employed for the booksellers, and has engraved several portraits of literary characters, and other celebrated persons, in a neat style. Among others, we have the following by him :

PORTRAITS.

James II.; *after Kneller.*

Maria Louisa, of Orleans, Queen of Spain; *after Champagne.*

Louis Maimbourg, a celebrated Jesuit; *after his own design.* 1683.

Cornelius Jansenius, Bishop of Ypres; *after Champagne.*

Felix Vialart, Bishop of Chalons; *after the same.*

John Milton.

John Dun; called Scotus.

Old Parr. 1715.

He also engraved an emblematical print, in the style of Anthony Masson, which he dedicated to that artist.

HACKAERT, John. This painter was born at Amsterdam about the year 1635. It is not known by whom he was instructed; but he was one of the ablest landscape painters of the Dutch school. Not satisfied with the monotonous and contracted scenery of Holland, he visited Switzerland and Germany, where he designed from nature the choicest views of those interesting countries. On his return to Holland he painted some admirable landscapes of the most romantic sites of the places he had visited, in which there is an extraordinary effect of sunshine piercing through the rocks and foliage, in the most picturesque manner. He lived in habits of intimacy with Adrian Vanden Velde, who frequently embellished his pictures with his charming figures and cattle. With this additional attraction they are very highly esteemed. We have a set of six charming etchings of landscapes by this able painter, from his own designs, executed in the style of Waterloo. They are inscribed, *Joannes Hackaert, inv. et fecit.*

HACKEN, or HAECKEN, ALEXANDER VAN. A Dutch mezzotinto engraver, who resided some time in London. We have several portraits by him, which possess considerable merit. Among others are the following :

George II.
 Caroline Wilhelmina, his Queen ; *after Amiconi*.
 William Augustus, Duke of Cumberland ; *after the same*.
 Charles Hamilton, Viscount Binning ; *after Richardson*.
 James Keith, Prussian Field-marshal ; *after Ramsay*.
 General Wade ; *after J. Vanderbanck*.
 General Wentworth ; *after Ramsay*.
 John Christopher Pepusch, musician ; *after C. Lucy*.
 Carlo Broschi, called Farinelli ; *after the same*.

HACKERT, JAMES PHILIP. A Prussian painter and engraver, born at Prentzlau in 1734. He was the son of a portrait painter, who sent him to Berlin, where he studied landscape painting, under N. B. le Sueur. He afterwards travelled to Sweden, and made several drawings of views in that country, which he has etched. In 1766 he went to Italy, and resided some years at Rome, where he painted views of the environs of that city, which were much admired, and he met with great encouragement. The King of Naples invited him to his court, appointed him his principal painter, with a liberal pension; and he remained in his service many years. Hackert has etched a variety of plates from his own designs, which are executed with great fire and spirit. Among others, we have the following by him :

Twenty-one Views in Pomerania and the Island of Rugen ; *J. Ph. Hackert, fec. 1763, 1764*.
 Six Views in Sweden ; *same mark*.
 Six Views in Norway.
 Four Views in the Kingdom of Naples. Rome, 1779.

HACKERT, GEORGE. He was the younger brother and pupil of the preceding artist, born at Prentzlau in 1744. In 1786 he established himself at Naples as a printseller and engraver. He has engraved several plates of landscapes and views, chiefly from the designs of *James Philip Hackaert*. We have the following prints by him :

A View of the Environs of Carpentras.
 The Ruins of the Aqueduct at Frejus.
 Two Views of the Ruins of the Bridge of Augustus at Narni.
 Two Views of Tivoli.
 A View of Rome, from the Villa Mellini.
 A View of Castel Mare.
 A View of the Bay of Naples.
 A pair, Morning and Evening ; *after Gasper Poussin*.

HAFTEN, NICHOLAS VAN. A Dutch engraver, who flourished about the year 1700. He both etched and engraved in mezzotinto. There are several plates by him of ludicrous subjects, very indifferently executed; among which is a Dutch Burgomaster toying with his Kitchen-maid, very poorly etched.

HAELWEGH, A. A Flemish engraver, born about the year 1670. He was employed chiefly by the booksellers, for whom he engraved several portraits and frontispieces, in a stiff formal style. He resided some time at Copenhagen, where he engraved some portraits of distinguished Danish personages. Among others, we have the following by him :

PORTRAITS.

Sophia Amelia, Queen of Denmark and Norway; *after A. Wachters.*

Christian, Count of Rantzou, Minister of State; *after the same.*

Louis, Landgrave of Hesse Cassel; *after Duarte.*

The Duke of Argyle, in armour.

The reverend patriot, George Walker, Governor of Londonderry.

Jacob Oldenborg, Phil. Doct.; *after A. Houbraken.*

He also engraved a frontispiece for the *Flora Danica Simonis Pauli*, with the portrait of the author; and the Four Seasons; *after Karel van Mander.*

HAERLEM, CORNELIUS CORNELISZ, called CORNELIUS VAN. This painter was born at Haerlem in 1562. His family name was Cornelisz, but he is universally known by the name of Cornelius van Haerlem. Having shown an early inclination for the art, his parents placed him under the tuition of Peter Aertsen the younger, called Long Peter, under whom he studied until he was seventeen years of age, when he formed the design of travelling through France to Italy, and with that intention he embarked in a vessel for Rouen. On his arrival at that port, he was prevented landing by the plague, with which that city was afflicted, and was obliged to return to Holland. He soon after visited Antwerp, where he first became a disciple of Francis Pourbus, and afterwards of Giles Coignet. The improvement he made under these masters was such, that he abandoned his project of visiting Italy, and he returned to Haerlem, presenting his last instructor with one of his best pictures of the Bath of Diana and her Nymphs. On his return to his native city, in 1583, he was employed to paint a large picture for the Hall of the Company of Archers, representing the portraits of the principal members of that society. This picture, though an assemblage of portraits, he composed with the science and arrangement of an historical painter, in which the ordonnance, colouring, and design were equally admirable. Van Mander, arriving at Haerlem soon after it was finished, declared he had seen nothing of the time that surpassed it. Deprived by accidental circumstances of the advantage of visiting Rome, he collected the most celebrated models and casts, from which he formed his taste of design. He is said by Descamps to have painted a large picture of the Deluge, for the Earl of Leicester, which, if true, must have been done before he was twenty-seven years of age, as the Earl died in 1588. He died in 1638, aged 76.

HAERLEM, DIRK, (THEODORE) VAN. An ancient Dutch painter, born at Haerlem about the year 1410. Van Mander speaks highly of the works of this venerable painter, and particularly of an altar-piece he describes in one of the churches at Leyden; the principal picture represented our Saviour, and the two folding doors St. Peter and St. Paul. It is dated 1462. The whole is very highly finished, and less crude and dry than was usual at that early period of the art. He died in 1470, aged about 60.

HAFFNER, MELCHIOR. A German engraver, who flourished about 1680. He worked principally for the booksellers, and his chief performance was a set of portraits for a work entitled, *Templum Honoris*, published at Vienna in 1673, by Theophilus Spizelius; they are neatly executed. He also engraved a frontispiece for a book entitled, *Bibliotheca Realis Universalis*, published at Francfort in 1685. It represents the interior of a large library, executed entirely with the graver.

HAGEDORN, CHRISTIAN LOUIS DE. A German amateur engraver, who flourished about the year 1745. This gentleman was a great admirer of the arts, and for his amusement etched about fifty plates of landscapes, heads, and caricatures, from his own designs, in a spirited and masterly style. He sometimes marked his plates with the cipher **LD**. The following is a list of his prints:

Six sheets of Heads and Caricatures, called his *Erster Versuch**, or his *First Essay*; dated 1744.

Six sheets of studies of Heads, containing thirty-six Heads; in two of the sheets there are landscapes below the heads, with the cipher, and inscribed *Appendix*, 1744.

Thirty-six Landscapes; called *Landschaften*, (*Landscapes*); dated in 1744 and 1745; numbered.

Six sheets, containing seven Landscapes; called *Neue Versuch*; dated 1765.

HAGEN, JOHN VAN. A Dutch painter, born at the Hague in 1635. He painted landscapes and views, chiefly taken from the environs of Cleves and Nimuegen. The pictures of this master are admirably painted; but having made use of a pernicious colour, much in vogue at his time, called Haerlem blue, the freshness of his verdure and skies has flown, and his pictures are much deteriorated. One of the best of his landscapes is deemed worthy a place in the gallery of the Louvre; it represents the View of a Village in the middle of a Plain; in the fore-ground is a Sportsman, followed by his Servant leading his Dogs; dated 1660.

HAGENS, CHRISTOPHER. An obscure Dutch engraver, who lived about the year 1664. In that year he engraved a portrait of Sir William Davidsons, resident in Holland for Scotland, drawn by himself, *ad vivum*, at Amsterdam.

HAID, JOHN JACOB. A German portrait painter, and engraver in mezzotinto, born in the Duchy of Wurtemberg in 1703. He went young to Augsbourg, where he became a pupil of Ridinger. He painted portraits with success, and distinguished himself by the plates he scraped of the portraits of *the illustrious personages of Germany*, which, with their lives, written by Jacob Brucker, was published in a large folio volume, containing a hundred prints, at Augsbourg, in 1741. Among his best prints are the following:

Carl Ludwig, Count of Hohenloe.

Christophorus Fridericus, Baron of Seckendorf.

Felix Meyer, painter.

Egidius Verhelst, sculptor.

* Mr. Strutt has been led into a whimsical mistake in the article of this amateur, by following the blunder of Basan, who, speaking of this engraver, has stated that he etched some plates from *Versuch*, and other masters. *Versuch*, in German, means essay.

Joannes Carolus Hedlinger, sculptor.
 Marcus Fridericus Kleinert, painter.
 Georgius Brandmuller, painter.

HAID, JOHN GOTTFRIED. He was the son of the preceding artist, born at Augsbourg in 1730, and was instructed by his father. He came to England when he was young, and engraved some plates in mezzotinto for Mr. Boydell, which are executed in a very respectable style. He also executed several plates after his return to Germany, which possess great merit. The following are among his principal prints:

PORTRAITS.

George II.
 Maria Theresa, Empress of Germany.
 Joseph II. Emperor of Germany; *after Weickart. 1770.*
 Lord Camden; *after Reynolds.*
 Garrick, in the Farmer's Return; *after Zoffany.*
 Foote, in the character of Major Sturgeon; *after the same.*
 James Anthony Arlaud, painter; *after Largilliere.*

SUBJECTS AFTER VARIOUS MASTERS.

Virginia; *after Nathaniel Dance.*
 Absalom's Submission to his Father; *after F. Bol.*
 Abraham offering up his son Isaac; *after Rembrandt.*

HAID, JOHN ELIAS. He was the younger son of John Jacob Haid, born at Augsbourg in 1740, and was instructed in mezzotinto engraving by his father. Independent of a number of portraits, we have by him various subjects after different masters. The following are his principal prints:

PORTRAITS.

Joannes Jacobus Haidius, Pictor et Calcographus; *after Graff.*
 Antonius Graff, Pictor; *se ipse pinx. 1766.*
 Joannes Koella Pictor Tigur; *J. Koella, pinx. 1776.*
 Johann Winkelmann; *after Liotard. 1782.*

SUBJECTS.

The Nativity; *after Rembrandt.*
 The Raising of Lazarus; *after the same.*

HAINZELMANN, ELIAS. A German engraver, born at Augsbourg in 1640; after learning the first principles of design in his native city, he went to Paris, where he became a pupil of Francis Poilly, whose manner he followed with great success. Although not very correct in his design, his prints possess great merit, particularly his portraits. The following are among his best plates.

PORTRAITS.

S. Franciscus Xaverius, Societatis Jesu.
 Aegedius Strauch, Theologiae Doctor, 1682.
 Marcus Huberus, Reipubl. Augustanae Senator.

David Thoman ab Hagelstein, Juris consultus.
 Carolus liber Baro a Friesen.
 Gabriel Willer, Juris consultus.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin presenting Pinks to the infant Jesus; *after Raffaele*.
 Christ appearing to Magdalen; *after Albano*.
 St. Francis praying before a Crucifix; *after Domenichino*.
 The Virgin, with the Infant sleeping, and St. John, called the Silence; *after An. Caracci*. This subject has been engraved by Michael Lasne, Stephen Picart, and Bartolozzi.
 The Holy Family, with St. John presenting a Lamb to the infant Christ; *after Sebastian Bourdon*.
 The Holy Family, with the Virgin washing Linen; *after the same*.
 The Holy Family, with St. John presenting an Apple to the infant Jesus; *after the same*.

HAINZELMAN, JOHN. The brother of the foregoing artist, was born at Augsbourg in 1641. He accompanied his brother to Paris, and was also instructed in engraving by Francis Poilly. We have by him a variety of subjects, from various masters, and a number of portraits, which he designed from the life, in which his design is more correct than that of Elias. Among others, we have the following prints by him :

PORTRAITS.

John Sobieski, King of Poland; *J. Hainzelmann, del. et sec.* 1684.
 The Elector Frederick William; *after de Clerck*.
 Philippe Dufour, Chevalier; Paris, 1682.
 J. B. Tavernier, Ambassador to Persia, in an Oriental dress. 1679.
 Claude le Peletier, Minister of State. 1687.
 M. F. le Telier, Marquis de Louvois; *after F. Voet*.

SUBJECTS AFTER VARIOUS MASTERS.

The infant Jesus embracing the Virgin; *after An. Caracci*.
 The Virgin and Infant, with St. John; *after J. Guillebault*.
 The Annunciation; *after Sebastian Bourdon*.
 The Holy Family; *after the same*.
 The Repose in Egypt; *after the same*.

HAKKERT. See HACKERT.

HALBECK, JOHN. This engraver was a native of Copenhagen, and flourished about the year 1618. He engraved a variety of prints, executed entirely with the graver, in a stiff formal style. Among other plates, he engraved a set of grotesque ornaments, dated 1618, and a large plate of the Heads of the Emperors, from Julius Cæsar to Ferdinand II.

HALBOU, JOHN LOUIS. A French engraver, born at Paris in 1730. He was a pupil of N. G. Dupuis, and has executed several plates with the graver, of various subjects, in a neat pleasing style. We have, among others, the following prints by him :

Le Jeune Aubergiste; *after Coquetet.*
 Le galant Boulanger; *after the same.*
 Le Buveur trop grave; *after F. Mieris.*
 La Toilette du Savoyard; *after Murillo.*
 Le Tems perdu; *after P. A. Wille.*
 Les Intrigues amoureuses; *after Schenau.*
 Le Beau Commissaire; *after Eisen.*
 La Jolie Charlatane; *after the same.*
 La Sultane favorite; *after Jeaurat.*
 Le Sultan galant; *after the same.*

HALL, CHARLES. This artist was an Englishman, born about the year 1720. He was brought up a letter engraver, but he soon aspired to a more respectable branch of the art; and he was much employed in engraving portraits, coins, medals, and other antiquities. His portraits are his best works; and independent of the merit of their execution, they are faithful representations of the originals from which they are taken. The following are his best productions:

PORTRAITS.

Thomas Howard, when Earl of Surry, who gained the victory at Flodden Field.
 Henry Fitzallen, Earl of Arundel; *after Holbein.*
 Catherine, Marchioness of Pembroke; *after Passe.*
 Mary Sidney, Countess of Pembroke; *after the same.*
 Sir Francis Wortley; *after Hertocks.*
 Sir George Barnes, Lord Mayor of London.
 William Hervey, Herald.
 Thomas Goodrich, Bishop of Ely, Lord Chancellor.
 He died in London in 1783.

HALL, JOHN. An English engraver, born about the year 1740. He engraved several plates for the collection of Mr. Boydell; they are chiefly executed with the graver, in a bold clear style, and possess great merit. The following are his principal plates:

PORTRAITS.

Pope Clement IX.; *after Carlo Maratti.* 1767.
 Sir Robert Boyd, Lieutenant-Governor of Gibraltar.
 William Warburton, Bishop of Gloucester; *after Hoare.*
 Richard Chenevix, Bishop of Killaloe.
 Richard Brinsley Sheridan, M. P. *after Reynolds.*
 Sir William Blackstone, Justice of the Common Pleas; *after Gainsborough.*
 George Colman; *after the same.*
 Edward Gibbon, historian; *after Reynolds.*

SUBJECTS AFTER VARIOUS MASTERS.

Timon of Athens; *after Dance.*
 William Penn treating with the Indians for the Province of Pennsylvania; *after West.*
 Oliver Cromwell dissolving the Long Parliament; *after the same.*
 The Death of the Duke of Schomberg, at the Battle of the Boyne; *after the same.*

HALLÉ, CLAUDE GUY. A French painter, born at Paris in 1651. He was the son of Daniel Hallé, an historical painter of little celebrity, who taught him the rudiments of the art; and it does not appear that he had the advantage of superior instruction, or that he ever travelled out of his own country. In 1680 he painted a large picture of Christ driving the Money-changers out of the Temple, for the church of Notre Dame, which gained him considerable reputation; and in 1682 he was made a member of the Royal Academy at Paris. In the same church is one of his best productions, representing the Annunciation. There are several other pictures by him in the churches at Paris. His colouring is agreeable, but not vigorous; and his design, though not incorrect, is mannered and constrained. He died at Paris in 1736, aged 85.

HALLÉ, NOEL. He was the son and scholar of the preceding artist, born at Paris in 1711. According to M. Watelet, he was one of those artists who had few defects, but to whom nature had refused the fire and inspiration so essential to reach an elevated rank in the art. His best performance is the picture he painted for the church of St. Louis at Versailles. He died at Paris in 1781, aged 70. We have by this painter a few etchings from his own designs, among which are Antiochus thrown from his Chariot, and the Companion.

HALS, FRANCIS. This celebrated portrait painter was born at Mechlin in 1584, and was a disciple of Karel van Mander. Few painters have equalled Hals in his particular department, and of the numerous artists of his country, he has only been surpassed in it by Vandyck. His colouring is chaste, and at the same time vigorous, and his heads are full of life and character. It was the opinion of Vandyck, that no artist would have equalled him in his profession, if he could have given more tenderness to his colouring. Houbraken recounts a whimsical anecdote respecting this painter. Previous to the departure of Vandyck for England, he went to Haerlem, for the express purpose of visiting an artist of whose works he had conceived so high an opinion. On his arrival, Hals was, as usual, at the tavern, where he was more frequently to be found than in his painting-room. Vandyck requested that he might be sent for, representing himself as a traveller, who was desirous of having his portrait painted, but that he could only allow two hours for that purpose. The painter readily obeyed the summons, and catching up the first cloth he could find, set about painting the picture with all possible dispatch, and finished it within the time, desiring his model to rise and look at what he had done. Vandyck expressed his approbation of the performance, observing, that it appeared to him to be a very easy art, and that he should like to try what he could do in that way, requesting him to take his place. In a short time, he sketched an admirable portrait of Hals, who, on seeing it, exclaimed, "You are Vandyck or the D—l," embracing him with enthusiasm. It is added, that Vandyck invited him to accompany him to England, where his talent would be properly rewarded, but Hals declined the proposal, alleging, that he was perfectly content with his situation. The most capital work of this master is a large picture in the hall of the Company of Archers at Delft, representing the portraits of the members. It is painted with surprising life and vigour. He died in 1666, aged 82.

HALS, DIRK, (THEODORE.) He was the brother of the foregoing artist, born at Mechlin in 1589, and was a scholar of Abraham Bloemaert. In the early part of his life he

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painted animals and huntings; but he afterwards changed his subjects for village festivals and merry-makings, which he treated with considerable humour. He died in 1656, aged 67.

HAMEL, A. B. DU. A French engraver, who flourished about 1760. He resided at Paris, and was employed chiefly by the booksellers in engraving portraits, and other book ornaments. Among others, we have the following portraits by him :

Joliot de Crebillon.

Jean Jaques Rousseau.

HAMILTON, GAVIN. Mr. Hamilton was descended from an ancient Scotch family. After receiving a liberal education he went to Italy, and resided at Rome the greater part of his life. He was more distinguished for his ardour in promoting the fine arts, than his celebrity as a painter; in collecting antiquities, and advancing the interests of science. Without the possession of much fertility of invention, he became a chaste and careful designer; and with the advantage of a highly cultivated mind, a devout adherence to the propriety of costume, and a familiarity with the antique, he reached a respectable, if not a brilliant rank, among the modern painters of history. His best pictures are from subjects taken from the Iliad; Achilles grasping the dead Body of Patrocles, and rejecting the Consolation of the Grecian chiefs; Achilles dismissing Briseis; and Hector tied to his Car, are among his most esteemed performances. Mr. Hamilton published an interesting work, his *Schola Italica Picturae*, for the purpose of demonstrating the progress of the art from the time of Leonardo da Vinci, to the period which succeeded the school of the Caracci. He died about the year 1775.

HAMILTON, WILLIAM. This eminent artist was of Scotch parentage, though it is probable he was born in London in 1751. When he was very young, he accompanied A. Zucchi to Italy. After a residence of some years at Rome, he returned to England, and soon distinguished himself by the readiness of his invention, the suavity of his style, and the charm of his colouring. Mr. Hamilton flourished at a period when the enterprize of commercial speculation, combined with a laudable project for the encouragement of modern art, set on foot the spirited undertakings of Messrs. Boydell's Illustration of Shakspeare; Macklin's Biblical and Poets' Galleries; and that of English History, by Mr. Bowyer. In all these, Mr. Hamilton was extensively employed; and in all his productions received the marked approbation of his employers, and the admiration of the public. His coloured drawings may be placed among the most tasteful and effective efforts of the art in that style. This excellent artist possessed the most gentle and amiable manners. It has been justly observed of him, that "his politeness covered no insincerity, nor his emulation envy." He died, generally beloved and lamented, in the vigour of life, in 1801, aged 50. Mr. Hamilton was a royal academician.

HANNEMAN, ADRIAN. This painter is miscalled John, by Mr. Pilkington. He was born at the Hague in 1611, and was a disciple of John Ravesteyn, not of Hubert Ravesteyn, as asserted by that author, who, by his own account, was born about the year 1647, consequently upwards of thirty years younger than Hanneman. He had distinguished himself as a portrait painter at the Hague, when the encouragement given to

the arts by Charles I. induced him to visit England soon after Vandyck's arrival in this country. His talents recommended him to immediate employment, and, during a residence of sixteen years, he painted the portraits of several of the nobility. He greatly improved his style whilst he was in England, by studying and copying the works of Vandyck; and he became one of the most successful imitators of his style. He returned to Holland on the commencement of the civil wars, and resided at the Hague. He painted a portrait of Charles II. before the Restoration, of which there is a print by Henry Dankers. He was made painter to Mary, Princess of Orange; and in 1665 was director of the Academy at the Hague. Hanneman occasionally painted historical subjects, of which his best performance is an emblematical picture of Peace, in the Council-Chamber of the States at the Hague. He died in 1680, aged 70.

HARDIME, PETER. A Dutch painter, born at the Hague in 1678. He was a scholar of his brother Simon Hardime, an indifferent flower-painter, who, according to Descamps, died in London in 1737, but he is not mentioned in the Anecdotes. He greatly surpassed his brother in the beauty of his colouring and the arrangement of his groups. He resided chiefly at the Hague, where his pictures were for some time much in vogue. Having married the sister of the Abbot of the Bernardines, near Antwerp, he was commissioned to paint four large pictures, for that convent, of the Four Seasons, in which he introduced the particular fruit and flowers that are produced in each. These were greatly admired; and he was soon afterwards commissioned to paint a picture of flowers and fruit, which gave great satisfaction. In conjunction with Terwesten, who painted the figures, he ornamented the apartments of the Hotel of the Count of Wassenaer with some of his best performances. Towards the latter part of his life he retired to Dort, where he died, in 1748, aged 70.

HARDOUIN, MICHAEL. A French engraver, who flourished at Paris about the year 1680. He engraved the plates for a work entitled, *Livre des Plans, Profiles, et Elevations du Chateau de Clayny, pres de Versailles*, published at Paris by M. Cossin, engraver to the King. The plates are executed in a neat style, chiefly with the graver.

HAREFELDT, or HAREVELD, BERNARD. An indifferent Flemish engraver, who, according to Bassan, flourished at Antwerp about the middle of the seventeenth century. Among other prints by him, we have the Crucifixion; after *Rubens*.

HARING, DANIEL. He was born at the Hague about the year 1636. He painted portraits in the manner of Netscher, and though inferior to that master, his works were esteemed, and he painted the portraits of many of the most considerable families in Holland.

HARNSIUS, P. A. A Dutch engraver, born at Haerlem, and flourished about the year 1611. He etched several plates in a spirited style; among others, we have by him a plate of the *Ecce Homo*, from his own design, dated 1611, and the Funeral Procession of William Ludwich, of Nassau, in four sheets.

HARP, VAN. Although the works of this estimable painter are so generally known and admired, he has escaped the notice of every writer on art. He is supposed to have

been brought up in the school of Rubens, whose vigorous touch and brilliancy of colour he nearly approached. He copied some of the large works of that admirable painter on a small scale; and his pictures of that description are frequently taken for the productions of Rubens. His most esteemed pictures are those of his own composition, representing the interiors of Flemish farm-houses, with peasants regaling. His figures are boldly designed, his colouring clear and harmonious, and his pencil flowing and facile. The works of Van Harp are deservedly placed in the choicest collections.

HARREWYN, FRANCIS. A Flemish engraver, born at Brussels about the year 1675. He was a pupil of Romeyn de Hooghe, but was very inferior to his instructor. He engraved a set of views, castles, &c. for Le Roy's Account of the Brabant Families, published in 1699. We have also the following by him:

PORTRAITS.

Henry of Lorraine, Duke of Guise.

Margaret of Valois.

Albert, Arch Duke of Austria, kneeling, with a book, and St. James by his side; *after Rubens.*

Isabella, Infanta of Spain, kneeling, with St. Margaret presenting her a crown of flowers; *after the same.*

Two Views of Rubens' House, one from the court, and the other from the garden; *Harrewyn, fecit.*

HARRIS, J. An English engraver, who flourished about the year 1700. He engraved some architectural views for the fourth volume of the *Vitruvius Britannicum*, published in 1739. We have also by him a plan of the Encampment of the Royal Army on Hounslow Heath, dated 1686, with his name. In conjunction with John Kip, he engraved some large plates of views of gentlemens' seats.

HARRIS, MOSES. This artist was an Englishman. He engraved a book of Insects, with his own portrait prefixed to it. He flourished 1778.

HARTLEY, MISS. This ingenious young lady executed a charming etching of Jedidiah Buxton, the celebrated arithmetician, from the life; dated 1764. She also etched a landscape, dated Dec. 5, 1761.

HATTIN, or HATTINS, JOHN. An obscure English engraver, by whom, among other things, we have a small plate of a View of old St. Paul's, executed with the graver, in a neat but tasteless style.

HAUSSARD, or HAUSSART, JOHN. A French engraver, born at Paris about the year 1700. He imitated with success the style of Benoit Audran. His drawing is generally correct, and many of his plates are executed in a clear neat style. His best prints are those he engraved for the Crozat collection, which are the following:

The Creation of Eve; *after Giulio Romano.*

Jupiter and Semele; *after the same.*

An Allegorical subject; *after Sermoneta.*

Christ driving the Money-changers from the Temple; *after Bart. Manfredi.*

An Assembly at Table; *after the same.*

Moses striking the Rock; *after F. Romanelli.*
 The Rich Man and Lazarus; *after Dom^o Feti.*
 The Virgin and Infant; *after la Fosse.*
 Pan and Syrinx; *after J. Courtin.*

HAYER, JOHN. A German engraver, who flourished about the year 1612. We have by him a set of wooden cuts of the portraits of the Electors of Saxony, executed in conjunction with Moses Thym. He also engraved some small copper-plates. He marked his prints *JH*.

HAYE, CHARLES DE LA. A French engraver, born at Fontainebleau in 1641. He went early to Italy, where he engraved, conjointly with C. Bloemaert, Spierre, Blondeau, and others, the paintings by *P. da Cortona*, in the Palazzo Pitti at Florence. His style of engraving resembles that of Cornelius Bloemaert; and though his plates want harmony, they possess considerable merit. The following are among his best prints:

The Virgin and Infant, with St. Catherine, and other saints; *after Ciro Ferri.*
 St. Philip Neri kneeling before the Virgin; *after the same.*
 Coriolanus refusing to see the Roman Ambassadors; *after the same.*
 The Grecian Philosophers in Conference; *after Romanelli.*

HAYM, NICOLO FRANCESCO. An Italian engraver, who resided in London in the year 1719, when he etched the plates for a work he published, entitled *Tesoro Britannico*.

HAYMAN, FRANCIS. An English painter, born in Devonshire in 1708. He was a scholar of Robert Brown, and leaving that master, was much employed in making designs for the booksellers. As a painter, he is principally known by the pictures he painted for Vauxhall, which are considered the best of his works. He died in 1776, aged 68. He etched a few small plates, one of which represents Falstaff seated upon a drum.

HAYNSWORTH, WILLIAM. An indifferent English engraver, who lived towards the end of the seventeenth century. We have by him a portrait of Richard Cromwell. He also copied the print by Jerom David of *Geffroy le Grandent le Lusignan*, in a dark stiff style.

HECK, NICHOLAS VANDER. He was born at the Hague about the year 1580, and was a scholar of John Naeghel. He painted history and landscapes, but excelled particularly in the latter. Of his historical works, the most considerable are three large pictures in the town-house at Alkmaer, which are highly commended by Houbraken and Weyermans. In one, he has represented the Decollation of a Magistrate, for an act of oppression towards a peasant; the second is the terrible Justice of Cambyzes; and the third the Judgment of Solomon. His compositions are copious and ingenious, his penciling bold and firm; and there is a fine effect of the chiar-oscuro in his pictures. He was one of the founders of an academy at Alkmaer, in the year 1631.

HECK, MARTIN HEMSKIRK VANDER. He was the son of the preceding artist, and received his instruction from his father. He painted landscapes, with ruins, in the dark style of Roland Rogman, but never rose above mediocrity.

HECK, JOHN VAN. This painter was born at Quaremonde, near Oudenarde, in Flanders, about the year 1625. In the early part of his life he visited Italy, and resided some years at Rome, where he was patronized by the Duke of Bracciano. He painted small landscapes with figures, representing views of the environs of Rome, neatly drawn, and highly finished. He also excelled in painting flowers and fruit, vases of gold and silver, with figures of bronze and marble. His pictures of those subjects were in high estimation at Rome, where he met with great encouragement. In 1660 he returned to Flanders, where his works were equally esteemed. We have several etchings by this artist, executed in a free spirited style, from his own designs, particularly a set of twelve plates of animals, dated 1656.

HECKENAUER, LEONARD. A German engraver, born at Augsbourg about the year 1640. He engraved several of the plates for the *Academia Artis Pictoriae*, by Sandrart, published 1683. His plates are worked chiefly with the graver, in a formal heavy style. Among other prints by him is a Holy Family; *after Pietro Liberi*, dated 1675.

HECKINS, ABRAHAM. This artist is supposed by Mr. Strutt to have been a goldsmith. He engraved a set of ornaments for goldsmiths and jewellers, executed in a neat style. They are signed *Abraham Heckins, inv. et Calatar.* 1634.

HECQUET, ROBERT. A French engraver, born at Abbeville about the year 1730. He resided several years at Paris, but was not very eminent in the art. We have by him an upright plate of a Woman Bathing; *after Nicholas Poussin*. He also engraved four small plates, copied from the large prints of the Labours of Hercules, by Rousselet, *after Guido*.

HEEDE, WILLIAM VAN. This painter was born at Furnes in Flanders in 1660. It is not said under whom he studied; but he travelled, when young, through France to Italy, where he resided a considerable time, and left many proofs of his ability as an historical painter at Rome, Naples, and Venice. On his return to Flanders, he was invited by the Emperor to the Court of Vienna, where he ornamented the imperial palace with several of his works. He did not reside long in his native town, as the only picture by him at Furnes is an altar-piece in the church of St. Walbourg, representing the Martyrdom of a Saint. It is finely composed, correctly drawn, and the colouring is rich and harmonious. It bears a great resemblance to the style of Gerard Lairesse. He died in 1728, aged 68.

HEEDE, VIGOR VAN. He was the younger brother of the preceding artist, born at Furnes in 1661. He accompanied him to Italy, where he did not remain long, but returned to Flanders, and painted history with some reputation, but was very inferior to his brother. He died in 1708, aged 47.

HEEM, JOHN DAVID DE. This artist was born at Utrecht in 1600. He was the son of a flower-painter, by whom he was instructed, and who he soon greatly surpassed. The pictures by de Heem represent fruit, flowers, vases, and ornaments of gold and silver, musical instruments, and similar objects of still life; and it is impossible to render subjects of that description more interesting than he has done, by the ingenious and pictu-

resque arrangement of his compositions, the correct delineation of every object, the beauty of his colouring, and the delicate polish of his finishing. His pencil is sweet and tender, yet decided; and he was a perfect master of the chiar-oscuro. He particularly excelled in imitating the transparent clearness of glass and crystal, which he was fond of introducing into his pictures, and which he has represented with a verity that is perfect deception. The pictures of John David de Heem were so superior to those of every artist that had preceded him, in similar subjects, that his works were anxiously sought after by the most distinguished persons of his time, and were purchased at large prices. They are still held in high estimation. During the troubles which took place in Holland in 1671, he was obliged to leave Utrecht, and he took refuge at Antwerp, where he died in 1674, aged 74.

HEEM, CORNELIUS DE. He was the son and scholar of the foregoing artist, born at Utrecht in 1623. Cornelius painted similar subjects to those of his father, and though his pictures are well coloured and highly finished, they are infinitely inferior to the admirable productions of John David de Heem.

HEERE, LUCAS DE. This painter was born at Ghendt in 1534, of a family distinguished in the arts. His father was an eminent sculptor and architect, and his mother painted miniature with such diminutive neatness, that she represented a landscape, with a wind-mill and figures, a cart and a horse, in so small a space, that a grain of corn would have covered the whole performance. His father instructed him in the first principles of design, and being obliged, in the pursuit of his profession, to visit, frequently, Namur and Dinant, he was accompanied by Lucas, who designed the castles, ruins, and other objects worthy of notice, which they met with on their journey. He was afterwards placed under the tuition of Francis Floris, and made so rapid a progress, that in a short time he made several designs for tapestry, and for the glass-painters, which passed for his master's. After studying three years under F. Floris he visited France, where he was for some time engaged by the Queen and Queen-mother, in making designs for tapestry at Fontainebleau. On his return to Ghendt, he was employed in some works for the public edifices. In the church of St. John, he painted a picture of the Resurrection, and on the folding-doors, Christ with the Disciples at Emaus; and his Apparition in the Garden; and in St. Peter's, is an altar-piece by him, representing the Descent of the Holy Ghost, and on the shutters the Last Supper. He was also much employed in portraits, in which he particularly excelled. Lucas de Heere visited England in the reign of Queen Elizabeth, but it is not known in what year. Several of his portraits of the Queen and the nobility are mentioned in the Anecdotes. The most remarkable is a picture at Kensington representing Queen Elizabeth, richly dressed, with her crown, sceptre and globe, coming out of a palace, with two female attendants. Juno, Venus, and Minerva, seem flying before her; Juno drops her sceptre and Venus her roses; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain the following lines, probably written by himself, as he was a poet as well as a painter:

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor;
Adfuit Elisabeth; Juno percussa refugit;
Obstupuit Pallas, erubuitque Venus.

If his colouring was as glowing as his flattery, he was probably the favourite painter of her Majesty. Lucas de Heere returned to Flanders, and died at Ghendt in 1584, aged 50.

HEIL, DANIEL VAN. This painter was born at Brussels in 1604. It is not known under whom he studied, but he had acquired considerable reputation as a landscape-painter, when he changed the subjects of his pictures for conflagrations and towns on fire, which he represented with surprising effect, and a brilliancy of colour well suited to the subjects he painted. He had a lively and spirited touch, and was well acquainted with the principles of the chiar-oscuro. He occasionally painted winter-pieces, which were also admired. Houbraken speaks highly of two pictures by Van Heil, representing the Burning of Sodom, and the Destruction of Troy.

HEIL, JOHN BAPTIST. He was the younger brother of the preceding artist, born at Brussels in 1609. He painted history and portraits, and was employed for some of the churches in his native city. His chief merit was in portraits, of which there are many in the Low Countries, painted in a firm free style, and finely coloured.

HEIL, LEO VAN. This artist was the youngest of the brothers Van Heil. He is more known as an architect than a painter. He etched for his amusement a plate of a Dance of Flemish Villagers; *after Rubens*.

HEINCE, ZACHARY. A French engraver, who flourished about the year 1690. Conjointly with Francis Bignon, he engraved a set of portraits of persons of France, after the pictures by Simon Vouet, in the Palais Royal. They are large prints, with ornamental borders, in which are introduced small historical subjects, etched in a spirited style. The heads are executed with the graver, in a neat manner, but without taste. They were published in 1790.

HEINS, W. C. This artist was probably of Germany, and flourished about the year 1640. He engraved several plates of portraits; among which, the most considerable are those he executed for *Boissard's Bibliotheca Chalcographica*.

HEINS, ——. A German painter and engraver, who came to England, and resided at Norwich, about the year 1740. He painted the portraits of several members of the corporation, some of which he engraved in mezzotinto, in a formal poor style. One of his best prints is Thomas Gooch, Bishop of Norwich, half-length, signed *Heins, pinx, et fecit*. 1741.

HEINS, J. He was the son of the preceding artist, born at Norwich about the year 1740. His father placed him as an apprentice to a stuff manufacturer; but, without his parent's approbation, he became a painter of portraits, both in oil and in miniature. He succeeded better in engraving. His plates are executed in a style resembling that of Worlidge, by scratching with the dry point, without the help of aquafortis. He made the drawings of the views and monuments for Bentham's History of Ely. Of his engravings, Mr. Strutt mentions a plate of a Cat with Kittens; *after Collet*; and the portraits of Mr. Grosse and his Wife. He died at Chelsea of a decline, about the year 1770.

HEINTZ, JOSEPH. This painter was a native of Berne, in Switzerland, but the time of his birth is not known, nor is it mentioned by whom he was instructed. He is said, however, to have been a respectable painter of history; and was invited to Prague by the Emperor Rodolphus II. who favoured him with his protection, and sent him to Italy for improvement. He applied himself particularly to the study of the works of Coreggio, at Parma, whose style he imitated with some success; and on his return to Germany painted several pictures, which gained him reputation. Among his best works are, Jupiter and Leda, the Rape of Proserpine, and Diana and Acteon.

HEINZELMAN, ———. See HAINZELMAN.

HEISS, CHRISTOPHER ELIAS. A German painter and engraver in mezzotinto, born at Memmingen, in Suabia, about the year 1670. He was one of the first of the German artists that practised mezzotinto engraving, on any considerable scale; and though his plates are scraped in a dark heavy style, and his drawing indifferent, his prints are not without merit, considering the period at which they were executed. He engraved several very large plates, of which some are upwards of three feet high, and more than two feet wide. The following are his principal plates:

PORTRAITS.

Petrus Alexewitz, Czar, et Magn. Dux Moscoviæ.
Fridericus August. Rex Polon. et Elect. Saxon.; *after Hoyer.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Paul and St. Anthony, the first Hermits.
Christ praying on the Mount; a large plate; *after C. Maratti.*
The Virgin and Infant, on a globe; the same.
The Adoration of the Shepherds; the same.
The Annunciation; *after J. G. Bergmüller.*

HEKEL, AUGUSTINE. A German engraver, born at Augsburg about the year 1690. He was the son of a chaser on gold and silver, and followed that profession with success. He came to England, and was considered the first artisan, in that line, of his time. He drew views in water-colours, some of which were engraved by Bowles and Sayer. He etched eight small plates of Richmond, and its environs; a Horse, after Wootton; and a Book of Flowers. He had a sister, who engraved, in a neat style, some plates for Kilian's Bible.

HELMAN, ISIDORE STANISLAUS. A modern French engraver, born at Lisle in 1743. He was a pupil of J. P. le Bas, and has engraved several plates in the neat finished style of his instructor. Among others, we have the following prints by him:

Joseph and Potiphar's Wife; *after Langrenée.*
Susanna and the Elders; *after the same.*
The Death of Cleopatra; *after the same.*
The Useless Precaution; *after le Prince.*
The Useless Lesson; *after the same.*

The French Quack-Doctor; *after Bertaux.*

The German Quack-Doctor; *after the same.*

The Temple of the Sibyl at Tivoli; *after Robert.*

HELMBRECKER, THEODORE. This eminent painter was born at Haerlem in 1624. He was the son of an organist, who destined him to the study of music, but his disposition evidently leading him to painting, he was placed under the tuition of Peter Grebber, at the time that Sir Peter Lely was a scholar of that master. On the death of his instructor, he travelled to Venice, and on his arrival was patronized and employed by the Senator Loredano, for whom he painted several pictures, which were greatly admired. The celebrity of his talent reached Rome, and he soon after visited that city, where he was immediately taken into the protection of the Cardinal de Medici. He afterwards visited Florence and Naples. After a residence of several years in Italy, he was desirous of returning to his native country, and of exhibiting his powers, such as they had become, from the advantages of travel, and the study of the best models. He was not disappointed in his hopes of a favourable reception from his countrymen. He was loaded with commissions, which he found it difficult to keep pace with. This flattering encouragement could not, however, detain him in Holland, his desire of revisiting Rome prevailed, and he returned to Italy. On his arrival at Rome he was employed by the Jesuits two years, for whom he painted some of his finest pictures. The style of Helmbrecker is excellent. He sometimes painted subjects as large as life; but he is more successful in his easel pictures, representing markets, fairs, public places, and views in Rome, with groups of poor, to whom the monks are distributing alms or food. His pictures of that description are admirably composed; his figures designed with elegance and taste, with the most expressive character; his touch is broad and free, and his colouring clear and harmonious. He sometimes resembles Bamboccio in the subjects and tone of his pictures, but they are designed and painted in a greater style. This estimable painter died at Rome in 1694, aged 70.

HELMONT, MATTHEW VAN. He was a native of Brussels, about the year 1650. It is not known by whom he was instructed; but he excelled in painting fairs and Italian markets, with shops of confectionary, vegetables, &c. in a style that makes it probable that he had visited Italy. He resided some time at Paris, where his works were admired by Louis XIV. for whom he painted some of his best pictures.

HELMONT, SEGRES JAMES VAN. This painter was the son and scholar of the foregoing artist, born at Antwerp in 1683. Although he had the misfortune to lose his father when he was very young, it does not appear that he received the instruction of any other master, but improved himself by studying the best models, and consulting nature in every thing. Van Helmont painted history with great reputation; his compositions are grand and copious; his design correct, and his colouring chaste and pure. His principal works are in the churches at Brussels, where they hold a respectable rank among the able artists of the Flemish school. In the church of Mary Magdalen, is a fine picture of the Martyrdom of St. Barbara, designed and painted in the style of Vandyck. In the church of St. Michael, is the Triumph of David: and at the Carmelites, one of his most esteemed works, representing Elijah sacrificing before the Priests of Baal. He died in 1762, aged 43.

HELST, BARTHOLOMEW VANDER. A very eminent portrait painter, born at Haerlem in 1613. The Dutch biographers do not inform us by whom he was instructed, but he is deservedly considered as one of the ablest artists of his country. That his talents were of no ordinary cast may be presumed, from Sir Joshua Reynolds's description of his celebrated picture in the Stadthouse at Amsterdam. "The best picture in this house," says that judicious critic, "is painted by Vanderhelst. It represents a company of trained bands, about thirty figures, whole length, among which the Spanish Ambassador is introduced, shaking hands with one of the principal figures. This is perhaps the first picture of portraits in the world; comprehending more of those qualities which make a perfect portrait, than any other I have seen: they are correctly drawn, both heads and figures, and well coloured, and have great variety of action, characters, and countenances; and those so lively and truly expressing what they are about, that the spectator has nothing to wish for." Vanderhelst occasionally painted historical subjects, but he is superior in portraits. He died at Amsterdam in 1670, aged 57.

HEMME LINCK, JOHN. This painter was born at Damme, a small town near Bruges, about the year 1450. He lived soon after the time of John van Eyck, the supposed discoverer of oil-painting, as some of his works are dated 1479. It is not mentioned by whom he was instructed, but van Mander reports, that being of a very dissolute character, he was reduced to the necessity of engaging as a private soldier, and, falling sick, was received as a patient into the hospital of St. John at Bruges. Sickness and solitude is the season of reflection; and it was during a tedious confinement that Hemmelinck beheld, in a proper view, the depravity of his conduct, and the degradation of his talent. He was no sooner in a state of convalescence, than he made known to the brotherhood of the hospital his profession, and offered to paint a picture for their chapel, as a testimony of his gratitude. He accordingly painted an altar-piece, with two folding-doors; in the centre picture he has represented the Nativity, with the Adoration of the Shepherds; on one of the shutters a group of angels adoring the infant Jesus in the cradle; and on the other the Presentation in the Temple. The picture bears the inscription, *Opus Johannis Hemmelinck M.CCCC.LXXIX.* This extraordinary performance is preserved in the chapel of the hospital, with great care and veneration. It is impossible to conceive any thing more beautifully or more delicately coloured than this surprising picture; the figures are grouped with an order and intelligence little known in that early period; and some of the heads bear a character and expression very superior to the artists of his time. In the chapel of St. Julian was formerly a picture by Hemmelinck, representing St. Christopher carrying the infant Jesus across a River, with St. Benedict and St. Giles; it was considered an object worthy of French spoliation, and is now in the gallery of the Louvre.

HEMRICH, C. H. From the name of this engraver he was probably of Germany. He resided in London about the beginning of the last century. We have by him a set of butterflies and insects, *after Roesel*, neatly executed.

HEMSKERK, MARTIN VAN VEEN, called MARTIN. The family name of this painter was Van Veen; he was the son of James William van Veen, born at Hemskirk, a village near Haerlem, in 1498. His father, yielding to his desire of becoming a painter, placed him

under the care of John Lucas, of Delft, where he studied some time. The reputation of John Schoorel was at that time the most distinguished of the artists of his country, and Hemskerk quitted his first master, and went to Utrecht, where he entered the school of Schoorel. His progress under that able master was such, as to excite the jealousy of his instructor, who dismissed him from his academy. One of his first public works was a picture of St. Luke painting the Virgin, for the chapel of the painters at Haerlem, so entirely in the manner of Schoorel, that it was generally supposed to be by him. At the age of thirty-four he went to Italy, and passed three years at Rome, where the beauties of antiquity, and the works of Michael Angelo Buonaroti, were the particular objects of his study. On his return to Holland he painted several pictures for the public edifices at Amsterdam, particularly an altar-piece of the Crucifixion, for the old church, with two folding-doors, representing subjects of the Passion of our Saviour. The compositions of Martin Hemskerk, though copious, are without judgment or taste; and in attempting to imitate the great style of Buonaroti, his design is frequently overcharged and preposterous. His draperies are clumsy, with a confusion of folds, and the expression of his heads is neither marked with grace or beauty. With all these defects, he enjoyed the reputation of a distinguished artist at the time, and in the country in which he lived. We have a few etchings by Martin van Veen, or Martin Hemskerk, which are more esteemed for their scarcity than the beauty of their execution, or the correctness of the design. He usually marked them with the cipher **MF**. The following are by him :

Judah and Thamar.

The Annunciation of the Virgin.

The wise and the foolish Virgins.

Industry and Commerce.

He died in 1573, aged 76.

HEMSKERK, EGBERT, the ELDER. A Dutch painter, born at Haerlem about the year 1610. He painted the interiors of Dutch alehouses, with boors regaling or quarrelling. These subjects he treated with some ability; but he has been so infinitely surpassed by Brower and Teniers, that his pictures are of very inferior consideration.

HEMSKERK, EGBERT, the YOUNGER. He was probably the son of the preceding painter, born at Haerlem in 1645, and is said to have been a scholar of Peter Grebber; but from the great similarity of his style, and the subjects he painted, to those of the elder Hemskerk, it is most probable that he was instructed by him. He visited England in the reign of King William, and was much patronized by Lord Rochester. He painted drunken scenes and drolls with considerable humour, and sometimes incantations, spectres, and similar eccentricities, in which he showed a ready invention and some ingenuity, but his colouring is cold and heavy. He died in London in 1704, aged 59.

HENRIET, ISRAEL. This artist was born at Nancy about the year 1607. He was the son of Claude Henriet, a painter little known, who taught him the rudiments of design, and sent him to Rome for improvement, where he studied some time under Antonio Tempesta. He returned to France, and established himself at Paris as a printseller, and pub-

lished some of his own plates, as well as those of Callot, Della Bella, and Israel Silvestre, who were all employed by him. He engraved a few plates of views and small subjects, in which he imitated the style of Callot. He died at Paris in 1661.

HENRIQUEZ, BLAISE LOUIS. A French engraver, born at Paris in 1732. He was a pupil of N. G. Dupuis, and was admitted into the academy in 1779. We have by him some plates of portraits, and other subjects, executed with the graver, in a neat style; among which are the following:

PORTRAITS.

Louis XVI. King of France; *after J. Bozé.*

Denis Diderot; *after Vanloo.*

John d'Alembert; *after Jollain.*

Francis Maria Arouet de Voltaire; *after Barat.*

SUBJECTS AFTER VARIOUS MASTERS.

Minerva driving away the God of War; *after Rubens.*

Mercury and Argus; *after G. van Eeckhout.*

Honours paid to the Constable du Guesclin; *after Brenet.*

HERISSET, A. An indifferent French engraver, who flourished about the year 1740. He engraved part of the plates for the folio publication of *Views of Versailles*, and also some plates of fortification; published in 1757. We have also some prints by him, after J. F. de Troy.

HERREGOUTS, HENRY. This painter was born at Mechlin about the year 1666. It is not known by whom he was instructed; but he was a very reputable historical painter. There are several of his works in the churches at Antwerp, Louvaine, and Bruges. His pictures are composed in a grand style, and his design is correct. He possessed an uncommon freedom of hand, and his colouring is chaste and clear, resembling that of Vandyck. The airs of his heads are graceful and expressive, and his draperies are simple and well cast. In the cathedral at Antwerp, is a fine picture by Herregouts of the Martyrdom of St. Matthew. At Bruges, in the church of St. Anne, is his most capital performance, representing the Last Judgment, an immense work, the figures larger than life, grandly composed, and in a bold style of design.

HERREGOUTS, JOHN BAPTIST. He was the son and the disciple of the foregoing artist, born at Bruges about the year 1700. He painted history in the style of his father, and though he is inferior to him in some respects, his works possess considerable merit. The following are his most esteemed performances: in the church of St. Anne, at Bruges, the Virgin and Infant in the clouds, with a glory of angels; in the church of the Carmelites, the Presentation in the Temple; and at the principal altar, the Virgin and several Saints kneeling before Christ, considered his best production. We have a few etchings by this artist, executed in a free slight style; among which, is a St. Cecilia surrounded with angels, signed, *J. Baptista Herregouts, f. et invent. a Brugge.*

HERRERA, FRANCISCO DE, the ELDER. A Spanish painter and architect, born at Seville in 1576. He was a scholar of Luis Fernandez, and was one of the earliest artists of his

country, who attempted to reform the dry and tasteless style that had prevailed before him. His colouring was bold and clear, and he gave great relief to his figures. Among his most considerable works are his picture of the Last Judgment, in the parochial church of San Bernardo at Seville; and his fresco paintings in the cupola of San Buena Ventura. He visited Madrid when he was upwards of sixty years of age, where he painted several pictures of the life of San Ramon, in the cloister de la Merced Calzada. He also excelled in painting fairs, markets, and merry-makings, which were much admired. Herrera etched several plates from his own compositions, particularly his pictures in the cupola of S. Buena Ventura*. He died in 1656, aged 80.

HERRERA, FRANCISCO, the YOUNGER. He was the son and disciple of the foregoing artist, born at Seville in 1622. After passing some time under his father, he visited Rome, and applied himself with great assiduity in studying the beauties of antiquity, and the works of the most eminent masters. A residence of six years in Italy rendered him one of the most accomplished artists of his country, and some time after his return to Seville he was appointed sub-director of the Academy at its institution in 1660, of which Murillo was president. Not brooking this inferiority, he went to Madrid, where his talents soon brought him into public estimation. He was appointed painter to Charles II. of Spain, and superintendant of the royal works. His principal performances at Madrid are, the great altar-piece of the Barefooted Carmelites, representing San Hermendildo; the cupola of the convent of Nuestra Sennora de Atocha, where he painted the Assumption of the Virgin; and in the convent of Corpus Christi, St. Anne teaching the Virgin to read. Herrera the Younger also excelled in painting still-life, flowers, and fish, and for his peculiar talent in the last was called by the Italians *il Spagnuolo degli Pesci*. He died in 1685, aged 63.

HERTOCKS, A. An English engraver, who flourished about the year 1660. He was principally employed by the booksellers in portraits and frontispieces. His plates are executed with the graver, in a stiff tasteless style, though neat. His portraits are his best prints, and they are more valued for their rarity than their merit as engravings. Among others, we have the following by him:

PORTRAITS.

Charles I. kneeling, holding a Crown of Thorns; *after P. Fruytiers.*

Charles II., when Prince of Wales.

Sir Edward Nicholas, Secretary of State; *after Hanneman.*

Sir Francis Wortley, Bart.

Henry Rolle, Juris Consul; prefixed to his abridgment.

Robert Rawdon, a Governor of St. Thomas's Hospital.

William Chamberlaine, M. D. and poet; prefixed to his *Pharonnida*.

Hugh Crompton, poet.

Alexander Brome, poet.

Gideon Harvey, M. D.

Edward Waterhouse, juriskon. and antiquary.

He engraved a frontispiece to the *Icon Basilike*, and another to the complete collection of the King's works; also that for Mr. Evelyn's *Sculptura*.

* Don Diego Velasquez, the most illustrious painter of Spain, was educated in the school of Herara the Elder.

HERS, or HERTZ, JOHN DANIEL. A German engraver, mentioned by Basan. He was born at Nuremberg in 1599. He etched several plates after his own designs, and from the works of Rottenhammer, and other masters. We have, among others, a large etching of St. Paul preaching at Athens, from a composition of his own. He died in 1635.

HEUDELOT, J. A modern French engraver, of no great celebrity, who resided at Paris about the year 1760. We have by him a few plates after *Adrian van Ostade* and *Lingelbach*; also the portrait of Margaret van Goyen, after a picture by *John Steen*, her husband.

HEUMAN, GEORGE DANIEL. A German engraver, who resided at Nuremberg about the year 1724. He engraved a set of architectural views of the churches, &c. at Vienna, published by John Andrew Peeffel, at Augsburg, in 1724. They are neatly executed. He also engraved several portraits of German characters.

HEUSCH, WILLIAM DE. This painter was born at Utrecht in 1638. After receiving some instruction in his native city, he visited Rome, where he became a scholar of John Both. He painted landscapes in the charming style of that master, and sometimes approached so near to him, that his pictures have frequently been mistaken for those of Both. His landscapes exhibit the most pleasing scenery, and evince more of the Italian taste than that of his country. They are embellished with figures and cattle, neatly drawn, and touched with great spirit. His subjects are frequently taken from sites in the vicinity of Rome; and they sometimes represent views of the Rhine, and waterfalls. Though inferior to Both, this artist holds a respectable rank among the able landscape painters of the Dutch school. We have a set of twelve spirited etchings of landscapes with figures, by William de Heusch, after his own designs, which are become extremely rare.

HEUSCH, JACOB DE. He was the nephew of William de Heusch, born at Utrecht in 1657, and was instructed in the art by his uncle, whose style he at first adopted. Having made considerable proficiency under so able an instructor, he was recommended to visit Italy, where he passed several years. He met with very flattering encouragement at Rome, his pictures being much admired. He particularly attached himself to the study of the works of Salvator Rosa, whose picturesque style he imitated with considerable success. His pictures represent the most select views in the environs of Rome, enriched with groups of charming figures, correctly drawn and vigorously touched. We have a few etchings by this painter of landscapes, from his own designs, executed in a neat slight style. He died in 1701, aged 44.

HEUSCH, ABRAHAM DE. This painter was probably a relative of the two preceding artists. He was born at Utrecht in 1650, and was instructed in the rudiments of the art by an obscure painter, called Christian Striep. He excelled in painting plants, insects, and reptiles; which he designed and painted with surprising patience and labour. His pictures of that description do not yield to the highly wrought productions of Gerard Dows or Mieris, in the delicate polish of their finishing. There are a few etchings of landscapes by Abraham de Heusch, from his own designs.

HEYDEN, JOHN VANDER. This celebrated painter was born at Garcum in 1637. His only instruction in the art was a few lessons in drawing he received from an unknown glass-painter; but his natural genius soon discovered itself in the production of some designs of ruins and buildings, finished in a manner so correct and precise, that they were the admiration of the artists of his time. He next attempted to represent similar subjects in oil, which he carried to a perfection that is unexampled. The pictures of Vander Heyden represent the most picturesque views of the different towns in Holland, and the adjacent countries, particularly the principal parts of Amsterdam, in which he has introduced the most minute objects with a neatness and precision that are wonderful. Although he goes into the detail of each individual brick or stone in the buildings, there is nothing hard or dry in his pictures; his touch is dexterous and light, and there is a mellowness in his colouring and pencil that takes away all appearance of drudgery or labour. He thoroughly understood the best principles of the chiar-oscuro, and the arrangement of his masses is masterly, producing the finest effect. He was a perfect master of perspective; and in the linear diminution of every object its rules are strictly observed. The pictures of this extraordinary artist are generally embellished with admirable figures by Adrian Vanden Velde, which contribute in no small degree to their beauty and value. After the death of Adrian, the figures in the pictures by Vander Heyden were usually painted by Lingelbach. We have a few etchings of views by this painter from his own designs. He died in 1712, aged 75.

HIBBART, WILLIAM. An English artist, who resided at Bath about the year 1760. We have a few portraits etched by him, in a style which renders it probable that he was a painter. They resemble the manner of Worlidge. The following portraits are by him:

Anthony Watteau, painter.
Lawrence Delvaux, sculptor.
Samuel Derrick, of Bath.

HIDALGO, DON JOSEPH GARCIA. A Spanish painter, born in 1656. He was probably a native of Murcia, as he studied in that city, under Mateo Gilarte, and Nicolas de Villacis. After passing some years under those masters he went to Italy, and at Rome became a scholar of Giacinto Brandi, under whose tuition he made considerable progress. The climate of Italy proving obnoxious to his health, he returned to Spain, and in 1674 went to Madrid, and was employed by Charles II. in a series of twenty-four pictures for the cloisters of San Felipe el Real, which occupied him, with other commissions from the King, for seventeen years. In 1691 he published a work on art, entitled *Principios para estudiar el Nobilissimo Arte de la Pintura*. The year of his death is not known.

HIGHMORE, JOSEPH. An eminent English painter, born in London in 1692. He was the son of a coal-merchant, and showing an early inclination for the art, it was his father's intention to have permitted him to gratify his propensity, by placing him under the care of his uncle, who was serjeant painter to King William, under whom Sir James Thornhill studied; but for some reasons he changed his purpose, and he was articled to an attorney in 1707, but so much against his inclination, that in about three years he began to form a resolution of indulging his natural disposition to his favourite art, and employed

all his leisure hours in drawing, and in the study of geometry and perspective, without any instruction but books. To make himself acquainted with anatomy, he attended the lectures of Mr. Cheselden; at the same time he frequented the painter's academy, then held in Great Queen Street, under the direction of Sir Godfrey Kneller, who noticed him particularly, and distinguished him by the name of the young lawyer. On the termination of his clerkship, instead of frequenting the courts, he commenced painting as a profession, and settled in the city, where he met with employment. His reputation and business increasing, he took a more conspicuous station, by removing to a house in Lincoln's Inn Fields in 1723. An opportunity soon offered of introducing himself advantageously to persons of distinction, on his being engaged by Mr. Pine to make the drawings for his prints of the Knights of the Bath, on the renewal of that order in 1725. He painted the portraits of several of the order, particularly a fine picture of the Duke of Richmond, attended by his three esquires, with a perspective view of Henry VII.'s chapel. He was soon afterwards sent for to St. James's, by George I., to paint the portrait of the Duke of Cumberland, which has been engraved in mezzotinto by Smith. In 1732, Mr. Highmore visited the continent, in company with Doctor Pemberton, and other friends, chiefly for the purpose of viewing the Dusseldorp collection of pictures. At Antwerp he had the satisfaction of contemplating several of the finest works of Rubens, his favourite painter. In 1742 he painted the Prince and Princess of Wales, for the Duke of Saxe Gotha. The publication of Pamela gave birth to a series of pictures by Highmore, which were engraved and published by subscription, in 1745. Of his historical pictures, the principal were Hagar and Ishmael, a present to the Foundling Hospital; the Good Samaritan; the finding of Moses; and the Graces unveiling Nature. Mr. Highmore was the author of several literary works; among which, were "a critical examination of the paintings by Rubens on the ceiling of the Banqueting-house, in which architecture is introduced, as far as relates to perspective," and "the practice of perspective, on the principles of Dr. Brook Taylor, &c." He died in 1780, aged 88.

HILLIARD, NICHOLAS. This artist was born at Exeter in 1547. He was the younger son of Richard Hilliard, who served the office of high-sheriff of the county of Devonshire in 1560. He was brought up to the business of a goldsmith and jeweller, to which his inclination added that of painting in miniature. He studied the works of Hans Holbein, as the best models he could follow, and acquired something of the neatness of his finishing, though greatly inferior to him in the clearness and vigour of his colouring. He was appointed goldsmith, carver, and portrait painter, to Queen Elizabeth, and painted her portrait several times. That his works were greatly admired at the time, appears from his being celebrated by Dr. Donne, in his poem of the Storm, in which he says:

"An hand or eye,
By Hilliard drawn, is worth a historye
By a worse painter made."

He continued in vogue during this reign, and painted several persons of the court, especially ladies. He was not less favoured by James I., who appointed him, by patent, his principal drawer of small portraits, and embosser of medals in gold. Hilliard died in 1619, aged 72.

HINDE, T. An indifferent English engraver, who flourished about the year 1645. We have by him a few portraits, among which are the following :

Charles II. when Prince of Wales.

Prince Rupert.

Robert, Earl of Warwick.

Thomas Fairfax, Lord Fairfax.

HIRE, LAWRENCE DE LA. A French painter, born at Paris in 1606. He was the son of Stephen de la Hire, an historical painter, who had acquired some reputation in Poland, by whom he was instructed. The circumstance most deserving of notice respecting this painter is, that he was the only artist of his time in Paris that did not follow the style of Simon Vouet; but it cannot be added to this observation, that he adopted a better. In aiming at softness, he sunk into insipidity, and in endeavouring to be correct, he became a cold and a timid mannerist. Two of his best pictures are Christ's Entry into Jerusalem, and his Apparition to the Marys, in the church of the Carmelites at Paris. Lawrence de la Hire has etched several plates from his own designs, some of which he has assisted with the graver. They are executed in a slight free style, but the drawing is generally incorrect. We have, among others, the following prints by him :

The Holy Family with St. John kissing the foot of the infant Jesus; *L. de la Hire in. et fec.*

The Holy Family reposing, surrounded by angels.

The Repose in Egypt.

The Crucifixion, with the Virgin, Magdalen, and St. John. 1639.

The Conversion of St. Paul.

The Judgment of Paris.

Venus and Adonis.

Different sets of Children playing, in the form of friezes.

Several Landscapes, of various sizes.

He died in 1656, aged 50.

HIRE, PHILIP DE LA. He was the grandson of the foregoing artist, born at Paris in 1677. He was first instructed in the principles of design; but he afterwards studied physic, and was of some eminence in the profession. In his moments of leisure he painted several pictures in the style of Watteau, which were very respectable performances. He died in 1719, aged 42.

HIRSCHFOGEL, AUGUSTINE. A German painter in enamel, and engraver, born at Nuremberg about the year 1506. He was the son of Viet Hirschfogel, a glass-painter, who instructed him in the rudiments of design. We have several etchings by this artist, which possess considerable merit, particularly his landscapes, which are executed in a masterly style. His drawing of the figure is incorrect. He usually marked his plates with the cipher *IAF*, with the date. The following are his principal prints :

A set of six Mountainous Landscapes, with castles. 1546.

A Landscape, with a Canal and a Stone Bridge. 1525.

A View of a Village, by the side of a River, with a Wooden Bridge. 1546.

A Landscape, with a figure representing the death of Cleopatra. 1547.

Two Views of Sea-ports, with Shipping. 1549.

Part of the Murder of the Innocents; after a sketch by *Raffaello*, different from that by *Marc Antonio*. 1545.

A Vase, with goldsmith's ornaments. 1543.

A Sword, the handle ornamented with eagles' heads, and the scabbard with goldsmith's ornaments.

HOARE, WILLIAM. An English portrait painter, who resided at Bath about the year 1770. He etched a few plates for his amusement; among which, are the following portraits:

Maria Walpole, Duchess of Gloucester; after *Reynolds*.

William Warburton, Bishop of Gloucester.

Sir Isaac Newton.

Ralph Allen, of Bath, signed, *Ad vivum, Will. Hoare*.

HOBBEEMA, MINDERHOUT. This captivating painter is supposed by Mr. Pilkington to have been born at Antwerp about the year 1611. This conjecture becomes however extremely disputable, when we consider the style of his pictures, and the scenery they represent. It is much more probable that he was a native of Haerlem, or that he resided there, as his landscapes are faithful transcripts of the views in Haerlem wood, and the environs of that place. His pictures in no way partake of the Flemish style, such as it is exhibited in the landscapes of Rubens, Wildens, Van Uden, Artois, or Teniers; but they perfectly assimilate with the works of Ruysdael, and other painters of the Dutch school. Though the subjects of his pictures are frequently confined to a cottage embosomed in a clump of trees, with a sandy road leading through a wood, and a brook or pond, he has represented these humble scenes with the most fascinating *naïveté* and simplicity. Hobbema has not been surpassed by any painter of his country, in the pure and chaste tinting of his colour, in the full and flowing richness of his pencil, and his intelligent conduct of the chiar-oscuro. In some of his larger pictures he has introduced, with the happiest effect, the brilliancy of the sunbeam bursting through the gloom of the forest, and illuminating the centre of his picture with a magical effect of light and shadow, that astonishes and charms. His skies are light and floating; and there is a dewy brightness in his verdure that is admirable. The pictures of Hobbema were for a long time unnoticed and neglected, while those of Breughel or Savery were bought at high prices; but such has been the improvement in our taste, that they are now among the most coveted and highly esteemed productions of the Dutch school.

HODGES, WILLIAM. An English landscape-painter, born in London in 1744. He was a scholar of the admirable Wilson; and on leaving his instructor, was engaged as a designer to accompany Captain Cook in his second voyage round the world, during which he drew many interesting views of the countries discovered or visited by that intrepid and persevering circumnavigator. On his return he painted some pictures for the Admiralty of views in Otaheite, and the other islands in the Pacific Ocean. A few years afterwards he went to India, where he resided till 1784, and returned with a competent fortune. Mr. Hodges continued the exercise of his talents in London for a few years after his return, but soon after 1790 he engaged in some commercial concern in the West of England. He died in 1797, aged 53.

HOECK, JOHN VAN. A Flemish painter, born at Antwerp in 1600. His parents were in easy circumstances, and he received the advantage of a liberal education. Having shown a decided disposition for painting, he was placed in the school of Rubens, of whom he became one of the most distinguished disciples, and may be said to have approached nearer to the style of his great instructor, than any of his numerous scholars. On leaving the academy of Rubens he visited Italy, and passed some years at Rome, studying after the best models. He painted several pictures for the nobility, which gained him great reputation. On his return to Flanders, he was invited to Vienna by the Emperor Ferdinand II., where he was employed in painting the portraits of the principal personages of the court, and some historical pictures for the churches and public places. He accompanied the Archduke Leopold, who was then governor of the Low Countries, in his return to the Netherlands, who employed him in several important works, and appointed him his principal painter. The works of Van Hoeck are finely composed, and designed with correctness and finesse. His colouring and touch resemble Rubens' so nearly, that his pictures have sometimes been taken for those of that master, even in his own country. In his portraits he is little inferior to Vandyck. Such are the pictures of Albert and Isabella, formerly in the collection of Prince Charles of Lorraine. Of his historical works in the Low Countries, one of the most esteemed is in the collegial church of Our Lady, at Mechlin, representing the dead Christ taken down from the Cross, with the Virgin, Mary Magdalen, and St. John. He died in 1650, aged 50.

HOECK, ROBERT VAN. This painter was born at Antwerp in 1609. It is not mentioned by whom he was instructed; but he excelled in painting battles, encampments, and skirmishes, in which he introduced an infinite number of small figures, neatly drawn, and touched with surprising spirit. His compositions remind us of the ingenious Callot. He also painted historical subjects, of which there are twelve pictures in the Abbey of Berg St. Vinox, near Dunkirk, representing the Twelve Apostles; at the bottom of each he has represented the Martyrdom of the saint.

HOEFNAGEL, GEORGE. He was born at Antwerp in 1546, the son of a diamond merchant, who intended to bring him up to the same business, but a decided genius and inclination for the art, induced his father to permit him to follow the bent of his disposition. Having made some progress in design, he travelled to Italy, where he made drawings after the ancient monuments and objects worthy his attention; and on his return to Flanders published a volume of plates, engraved from the designs he had made during his journey. He afterwards applied himself to painting animals, plants, and insects, which he finished in a beautiful and correct manner. When Antwerp was plundered by the Spaniards, this artist and his father were pillaged of every thing they had, and he took refuge in Bavaria, where he exercised his talent for subsistence. The Elector, having seen some of his pictures, took him into his protection, and he remained some years at Munich. He was afterwards employed by the Emperor Rodolphus, who settled on him a considerable pension, and he passed the remainder of his life in his service.

George Hoefnagel also claims our notice as an engraver. He engraved views, and maps for books. He executed a map, or plan, of Bristol. In conjunction with Francis Hogenberg and Simone Novellani, he engraved the plates for *Braun's Civitates Orbis*.

Terrarum, published at Cologne in 1572; and some of the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He died in 1600, aged 54.

HOEFNAGEL, JAMES. He was the son of George Hoefnagel, born at Francfort in 1575. He engraved a set of about fifty plates of beasts, birds, flowers, insects, &c. from the designs of his father, begun in 1592, when he was seventeen years of age. He also executed some plates from his own compositions, and from other masters.

HOET, GERARD. This painter was born at Bommel in 1648. He was the son of a glass-painter, and for some time assisted his father in his profession, but was afterwards placed under the tuition of Warnar van Rysen, who had been a scholar of Cornelius Poelemburg, and was in considerable reputation. He had not the advantage of this master's instruction longer than a year, when the death of his father obliged him to relinquish his studies for a time, and employ himself in finishing the glass-paintings left imperfect by his father, and which were the only resource of his family. In this employment he continued until the year 1672, when the French having taken possession of Bommel, he was obliged to take refuge at the Hague, where he was employed in ornamenting the saloons, and painting ceilings in some of the principal hotels. He also painted cabinet pictures of historical and fabulous subjects, which were much admired. He afterwards visited Amsterdam, where he met with equal encouragement; and after passing some time in that city, he was invited to Utrecht, by M. van Zuylen, one of the most zealous patrons of the art of his time, for whom he painted some of his best pictures. Always intent on the promotion of the art, Gerard Hoet was the means of establishing at Utrecht a school of design or academy, of which he was appointed director; and he conducted it with great credit to himself and advantage to the students for several years. The pictures of G. Hoet are in considerable estimation. He was perfectly acquainted with history and the fable. His compositions are ingenious and appropriate; and in the design of his small figures, he is more than usually correct. His colouring, without much force, is clear and agreeable. He died in 1733, aged 85.

HOFMAN, SAMUEL. He was a native of the canton of Zurich in Switzerland in 1589, and learned the elements of design under Gotthard Ringgli. The celebrity of the school of Rubens induced him to visit Antwerp, where he entered the academy of that distinguished painter. Such was his progress under so able an instructor, that he became eminent as a painter of history and portrait, at Antwerp, even at a period when that city was the residence of so many reputable artists. On his return to Switzerland he met with extensive employment, particularly in portraits, in which he united grandeur of style and dignity of character to fidelity of resemblance. He also painted fruit, game, and still-life. He died in 1648, aged 59.

HOGARTH, WILLIAM. For the particulars of the life of this extraordinary genius we are principally indebted to Mr. Nichols's Biographical Anecdotes of Hogarth, published in 1782. He was the son of a schoolmaster, born in London in 1697 or 1698, in the parish of St. Martin's, Ludgate. Having shown some disposition for drawing, he was bound an apprentice to an eminent silversmith and plateworker, to learn the branch of engraving arms and ciphers on plate; but before his time was expired, he felt the impulse of genius, and that it directed him to painting. During his apprenticeship he set

out with some of his companions on a Sunday's excursion to Highgate. The weather being hot, they went into a public-house to refresh themselves, where they had not been long before a quarrel arose between some persons who were in the same room with them. One of the combatants struck his antagonist on the head with a quart pot, and cut him severely. The blood running down the man's face, together with the agony of the wound, which had distorted his features into a hideous grin, presented Hogarth with too laughable a subject to be overlooked. He drew out his pencil, and immediately produced one of the most ludicrous figures that ever was seen, an exact likeness of the man, and the caricature resemblance of the persons that surrounded him. On the expiration of his apprenticeship, he entered the academy in St. Martin's Lane, and studied drawing after the model, though without ever attaining to any great excellence in the design of the figure. The first production in which he distinguished himself as a painter, is supposed to have been a representation of Wanstead Assembly. The figures in it were portraits, without any circumstances of burlesque, and are said to have been extremely like; the colouring perhaps better than in some of his later and more finished performances. It appears from the date of the earliest plate that can be ascertained to be the work of Hogarth, that he began the business of an engraver on his own account as early as 1720; and was chiefly employed at that time in engraving arms and shop-bills. We find him soon after engaged in designing and executing plates for the booksellers, the first of which appear to have been twelve folio prints for Aubry de la Motraye's Travels, signed with his name, in 1723. In the following year, seven smaller prints for Apuleius's Golden Ass. In 1725, among others, fifteen head-pieces for Beaver's Military Punishments of the Antients; and five frontispieces for the five volumes of the Translation of Cassandra. In 1726, seventeen prints for a duodecimo edition of Hudibras, with a head of Butler; and a variety of others between 1726 and 1733. He was at this time much employed in portrait painting; the most ill-suited employment imaginable to a man whose turn was certainly not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and a novel mode he adopted of painting family pieces in the style of conversations, brought him prodigious business for some time. It did not however last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. What the prices of his portraits were, Mr. Nichols strove in vain to discover, but it is suspected that they were originally very low. Lord Orford has remarked, that if our artist "indulged his spirit of ridicule in personalities, it never proceeded beyond sketches and drawings; that his prints touched the folly, but spared the person; and that he never delivered the very features of any identical person." But this distinguished writer, who may be said to have received his education in a court, was perhaps little acquainted with the low popular characters with which Hogarth occasionally peopled his pictures. It has been unquestionably ascertained, that almost all the personages in "the Rake's Levee-room," were undoubtedly portraits; and that in "Southwark Fair," and the "Modern Midnight Conversation," as many more were discoverable.

In the year 1730, Hogarth married the only daughter of Sir James Thornhill. This union was a stolen one, and consequently without the approbation of Sir James, who, considering the youth of his daughter, then barely eighteen, and the slender finances of her husband, as yet an obscure artist, was not easily reconciled to the match. Soon after his marriage, he began his celebrated series of "the Harlot's Progress;" and was

advised by Lady Thornhill to have some of the pictures placed in the way of his father-in-law. Accordingly, Mrs. Hogarth contrived to have some of them conveyed into his dining-room. Sir James inquired from whence they came, and being told by whom they were introduced, he said, "it was very well, the man who can produce such representations as these, can maintain a wife without a portion." He soon after, however, became both reconciled and generous to the young people. This admirable performance was followed by "the Rake's Progress," which, though perhaps superior, had not so much success, from want of novelty. The Abbé du Bos has complained that no history painter of his time had gone through a series of actions, and thus, like an historian, painted the successive fortune of his hero from the cradle to the grave. What du Bos wished to see done, Hogarth accomplished. He launches out his young adventurer, a simple girl of the town, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding and to the heart.

In 1745, he acquired additional reputation by his much-admired suite of the "Marriage à-la-Mode." He had projected a set of a "Happy Marriage," as a counterpart to it, and had made some sketches of the subjects. In the year of the peace of Aix-la-chapelle, he went to France, but was prevented from proceeding further than Calais by a whimsical circumstance. While he was making a drawing of the gate of the town, he was taken into custody, and carried before the governor as a spy. After a very strict examination, he was committed to the care of his host, on condition that Hogarth should not go out of his house till he was on the point of embarking for England. He has ridiculed this event in his print of "O the Roast Beef of Old England!" Hogarth now appeared to the world in the character of an author, by publishing his *Analysis of Beauty, written with a view of fixing the fluctuating ideas of Taste*, in a quarto volume, in 1753, in which he attempted to show, by a variety of examples, that a curve is the line of beauty; the leading idea of which was hieroglyphically thrown out in a frontispiece to his works in 1745. In this undertaking, he acknowledges himself indebted to his friends for assistance, particularly to one gentleman, for his corrections and amendments of at least a third part of the "wording." This friend was Dr. Benjamin Hoadley, the physician, who carried it on to the third part; and he was lastly assisted by Dr. Morell. It is observed of Hogarth, that all his powers of delighting were restrained to his pencil. Having rarely been introduced into polite circles, none of his sharp corners had been rubbed off, and he continued to the last a gross uncultivated man. He had one failing in common with persons who attain wealth and eminence without the aid of a liberal education. He affected to despise every kind of knowledge which he did not possess. About the year 1757, his brother-in-law, Mr. Thornhill, resigned the place of King's Serjeant-painter in favour of Mr. Hogarth.

The last memorable event of our artist's life, Lord Orford observes, was his quarrel with Mr. Wilkes, in which, if Hogarth did not commence direct hostilities, he at least gave the first offence, by an oblique attack on the friends and party of that gentleman. In September, 1762, Hogarth published his print of "the Times." It was answered by Mr. Wilkes in a severe North Briton. On this, the painter exhibited the caricature of the writer. Churchill, the poet, then engaged in the war, and wrote his epistle to Hogarth, with the motto "*Ut Pictura Poesis*." In revenge for this epistle, Hogarth caricatured Churchill, under the form of a canonical bear, with a club and a pot of porter, *et vitulâ tu dignus et hic*.—Never did two angry men of their abilities throw mud with less dexterity. At the time when these virulent and disgraceful proceedings were carrying on,

Mr. Hogarth was visibly declining in his health; and on the 26th of October, 1764, he died of a dropsy in the chest, at his house in Leicester Fields.

We cannot dismiss this article without adding to the above account an abstract from the admirable character of Hogarth, by the late Lord Orford. "I consider that great and original genius," says that elegant biographer, "rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age, 'living as they rise;' if general satire on vices and ridicules, familiarised by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy; Hogarth composed comedies as much as Moliere. In his *Marriage à-la-Mode*, there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. The alderman's foot-boy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out of the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently off her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art, and used colours instead of language. He resembled Butler, but his subjects are more universal; and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts, insensibly and incidentally, to misery and shame. He warns against encouraging cruelty and idleness in young minds; and discerns how the different vices of the great and the vulgar lead, by various paths, to the same unhappiness. The fine lady in *Marriage à-la-Mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood; she occasions the murder of her husband; he assassinates his mistress. How delicate and superior too is his satire, when he intimates, in the *College of Physicians and Surgeons* that preside at a dissection, how the legal habitude of viewing shocking scenes, hardens the human mind and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the subject of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter. He drew all his stores from nature, and the force of his own genius, and was indebted neither to models nor books for his style, thoughts, or hints; and was never successful when he designed for the works of other men. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil, that he gave me, which he intended to engrave. It was done at the time when the House of Commons appointed a committee to inquire into the cruelties exercised on prisoners in the Fleet, to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags, half starved, appears before them; the poor man has a good countenance, that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago, in the moment of detection. Villany, fear, and conscience are mixed in yellow and livid on his countenance; his lips are contracted by tremor; his face advances as eager to lie; his legs step back, as think-

ing to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait, it is the most speaking that ever was drawn; if it was not, it is still finer. It is seldom his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in Marriage à-la-Mode has a great air; the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add to his character. In the Breakfast, the old steward reflects for the Spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. The scenes of Bedlam and the Gaming-house, are inimitable representations of our serious follies and unavoidable woes; and the concern shown by the Lord Mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection. Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematical thought, he expressed it with wit, rather than by symbol. His Southwark Fair is full of humour; his March to Finchley, of nature; the Enraged Musician tends to farce. The Four Parts of the Day, except the last, are inferior to few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Consultation of Physicians, as a coat of arms, and the Cockpit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution. Towards his latter end he now and then repeated himself, but seldomer than most great authors who executed so much. It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart, to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong, a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The Rake's Levee-room, the Nobleman's Dining-room, the Apartments of Husband and Wife in Marriage à-la-Mode, the Alderman's Parlour, the Poet's Bed-chamber, and many others, are the history of the manners of the age. Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history. But not only his drawing and colouring rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of private life, deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his Danae, the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold; in the Pool of Bethesda, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that Danae herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty. So little had he eyes to his own deficiencies, that

he believed he had discovered the principle of grace. With the enthusiasm of a discoverer, he cried Eureka! This was his famous line of beauty, the groundwork of his *Analysis*, a book that has many sensible hints and observations, but that did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. He determined to rival the ancients, and, unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated *Sigismonda*, in the possession of the Duke of Newcastle, said to be painted by Coreggio, but no matter by whom. It is impossible to see the picture, or read Dryden's imitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced *his Sigismonda*, but no more like *Sigismonda* than *I to Hercules*. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet, just turned out of keeping, and with her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were blooded by her lover's heart, that lay before her. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story should have banished from a mind capable of conceiving such complicated woe; woe so sternly felt, and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of four hundred pounds on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account, than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellencies and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem."

The following is as ample a list of the designs and prints of Mr. Hogarth, as our limit will allow, and comprises nearly all those engraved by himself. It has been judged most desirable to arrange them according to their dates.

The Portrait of William Hogarth, with two figures and two Cupids. 1720.

An emblematical print on the South-sea bubble; *W. Hogarth, inv. et sculp.* 1721.

Thirteen prints for Aubrey de la Motraye's Travels, in 1723.

Seven small prints for Apuleius's Golden Ass; in 1724.

Fifteen head-pieces for Beaver's Military Punishments of the Ancients.

A Burlesque on Kent's Altar-piece in St. Clement's. 1725.

A Masquerade, invented for the use of ladies and gentlemen by the ingenious Mr. Heidegger. 1725.

A Just View of the British Stage. 1725.

Twelve prints for *Hudibras*; the large set. 1726.

The small set, containing seventeen, with Butler's head.

Mary Tofts, the rabbit woman of Godalmin. 1726.

Rich's Glory, or his triumphant entry into Covent Garden. 1728.

Sarah Malcolm, executed in 1732, for murder. *W. Hogarth, ad vivum pinxit et sculpsit.* This woman sat to him for her picture two days before her execution.

A Midnight Modern Conversation. 1733.

Southwark Fair. 1734.

The Harlot's Progress; in six plates. 1733, 1734.

The Rake's Progress; in eight plates. 1735.

- The Sleepy Congregation. 1736.
 The Distressed Poet. 1736.
 The Lecture; *datur vacuum*. 1736.
 The Four Times of the Day. 1738.
 Strolling Actresses in a Barn. 1738.
 The Enraged Musician. 1741.
 Marriage à-la-Mode; engraved under his direction by *Scotin, Ravenet, and Baron*. 1745.
 The Portrait of Martin Folkes, Esq. 1745.
 Simon, Lord Lovat; an etching. 1746.
 Garrick, in the character of Richard III.; engraved by *Hogarth and Grignion*. 1746.
 The Stage-coach, an Election Procession in the yard. 1747.
 The Effects of Industry and Idleness; in twelve plates. 1747.
 The Gate of Calais, "O the Roast Beef of Old England!" by *Hogarth and Mosely*.
 The March to Finchley; *L. Sullivan, sc. W. Hogarth, dir.* 1748.
 The Portrait of Hogarth, with a pug dog. 1749.
 The Stages of Cruelty; four prints. 1751.
 Paul before Felix; scratched in the manner of Rembrandt. 1751.
 Paul before Felix; after the picture in Lincoln's Inn Hall.
 Moses brought to Pharaoh's Daughter; by *Hogarth and Sullivan*.
 Columbus breaking the Egg. 1755. The ticket to the Analysis.
 Four prints of an Election. 1755; by *Hogarth, Grignion, la Cave, and Aveline*.
 The Portrait of Hogarth, painting the Comic Muse. 1758.
 The Cockpit. 1759.
 The Five Orders of Periwigs. 1761.
 Credulity, Superstition, and Fanaticism. 1762.
 The Times; two plates. 1762.
 John Wilkes Esq.; drawn from the life, and etched by *W. Hogarth*. 1763.
 The Bruiser, C. Churchill, in the character of a Russian Hercules. 1763.
 The Good Samaritan.
 The Pool of Bethesda.
 Sigismonda.
 The Analysis of Beauty; two plates.

HOGEN, J. An obscure engraver, by whom we have the portrait of Damianus Agoess, neatly executed with the graver. It is signed *Io. Hogen, fec.*

HOGENBERG, REMIGIUS. From the name of this old engraver, we may conclude that he was a native of Germany. He was in England as early as 1573, in which year he engraved the portrait of Matthew Parker, Archbishop of Canterbury, in whose service he appears to have been retained. This portrait was supposed, by Vertue, to have been the first that was executed in England; but this is rendered very disputable, by the existence of a portrait of Mary I. by Francis Hogenberg, dated 1555, unless we are to conclude that this plate was not engraved in England; or that the date alludes to the era of her reign, rather than the time of the engraver. Remigius Hogenberg worked entirely with the graver; and the few prints that are known of him are more sought after for their extreme rarity than their merit. We have by him:

- The Portrait of Archbishop Parker, seated at a table, with a book open, and a bell by the side of it, a coat of arms at each of the four corners. 1573.
 Another Portrait of the Archbishop.

He also engraved a large genealogy of the kings of England, from the Conquest to Queen Elizabeth. It is inscribed, *Remigius Hogenbergius servus D. Matt. Archiep. Cant. sculpsit*, 1574.

HOGENBERG, FRANCIS. He was the brother of Remigius; but it is not known whether he was older or younger. It has been conjectured by some, that he came to this country before his brother, from his having engraved the portrait of Mary; but that is not precisely ascertained. He was employed, however, by English publishers. The following engravings are by him:

The Portrait of Mary I., Queen of England; 1555; inscribed *Veritas temporis filia*.

The Maps of Gaul and Belgium, in *Saxton's Atlas*.

Part of the views in *Braun's Civitates Orbis Terrarum*; printed at Cologne in 1572; engraved in conjunction with *Simone Novelani* and *George Hoefnagel*.

The pompous Funeral of Frederick II., King of Denmark; dated 1592; engraved in conjunction with *Simone Novelani*; in twenty-one plates.

An emblematical print of Charity; inscribed *Franciscus Hogenbergus, sculpsit. Jacobus Christianus, excudit*. Engraved in a poor dry style.

HOGENBERG, ABRAHAM. He is supposed to have been the younger brother of the two preceding artists. He assisted Francis Hogenberg in the plates he engraved for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. His plates are worked with the graver, in a neat stiff style, and his drawing is very incorrect. He engraved some frontispieces for the booksellers; among others, one for a Commentary on the Book of Kings, published at Cologne in 1635. We have also by him:

The Portrait of Wolfgang William, Duke of Bavaria, on horseback; *Geldorp, pinx. Abr. Hogenberg, fec.*

HOGENBERG, JOHN. This engraver was a relation of the foregoing artists, and flourished at Cologne about the year 1600. He engraved several portraits, and some historical subjects, executed in a clear neat style, resembling that of Crispin de Passe, though infinitely inferior. Among others, we have the following by him:

PORTRAITS.

John Adam, Electoral Prince, Archbishop of Mentz; *J. Hogenberg, scul.*

Lotharius, Electoral Archbishop of Treves; *the same*.

George, Cardinal Radzivil, Bishop of Cracow; *the same*.

The Scourging of Christ; *after M. de Vos*.

HOI, or HOY, NICHOLAS VAN. A Flemish engraver of no great note; in conjunction with J. van Ossenbeck, and Francis Vandersteen, with others, he engraved part of the plates, after the pictures in the collection of the Archduke Leopold, called *the Gallery of Teniers*, published at Antwerp in 1660. It consists of two hundred and forty-three prints.

HOLBEIN, HANS, or JOHN. In recording the life of this distinguished artist, whose memoirs, and whose works are so interesting to our country, we are relieved from the painful duty of representing genius and talent suffering under neglect, indigence, and obscurity, too often the mortifying fate of the most illustrious followers of the art. Indeed it has been the lot of few, to have their merit so munificently rewarded, or to

whose fame posterity has paid the tribute of more honourable testimony. Hans Holbein has generally been said to have been born at Basle in 1498; but M. Huber thinks it more probable, that he was a native of Augsbourg, in which city his father resided at the time of his birth, as appears from an inscription on his picture of St. Paul; *This work was completed by John Holbein, a citizen of Augsbourg, in 1499.* However this may be, his father soon afterwards settled at Basle, where he resided the remainder of his life. The young Holbein was instructed in the art by his father, and at the early age of fourteen gave proof of uncommon capacity in the portraits he painted of his father and himself, in 1512, which are engraved in Sandrart's Academia, and which, if they have not been greatly improved by the engraver, must have been very extraordinary performances for a boy. He had acquired considerable celebrity, particularly in portraits, when an English nobleman, (supposed to have been the Earl of Surry) travelling through Switzerland to Italy, was so struck with the beauty of his pictures, that he sat to him, and invited him to visit England, where his talent would be esteemed and rewarded, and promised him a favourable reception from Henry VIII. Holbein did not, however, at that time listen to the proposal. A few years after, Erasmus, visiting Basle, for the purpose of superintending the publication of some of his works, formed an intimacy with Holbein, who painted his portrait. Erasmus used every persuasion to induce him to visit England, and at length prevailed. He presented him with a letter of introduction to Sir Thomas More, to whom he sent the portrait he had just painted, as a specimen of his ability. On his arrival in England, in 1526, Sir Thomas received him with all possible kindness, and accommodated him with apartments in his house at Chelsea, where he employed him for some time in painting the portraits of himself, his family, and friends, with other considerable works. Whilst he was living with the Chancellor, he happened to mention the circumstance of his having been invited to visit England by a nobleman, previous to his being advised to do so by Erasmus, and Sir Thomas was extremely solicitous to know who it was. Holbein replied, that he had forgot the title, but he remembered his features so well, that he thought he could draw his likeness from memory; which he did so exactly, that it was immediately recognised. The Chancellor having richly decorated his apartments with Holbein's pictures, was desirous of introducing him to his royal master, in the manner most likely to secure him the favour and protection of Henry VIII. He accordingly arranged the pictures in the most advantageous order in the great hall, and invited his majesty to an entertainment. On the King's entrance, he was prodigiously struck with the beauty of the paintings, and expressed his admiration of them in such terms, that Sir Thomas requested his majesty would deign to accept of whatever he most liked; but the King inquiring anxiously after the artist, the Chancellor introduced Holbein to him, who received him in the most gracious manner, observing, "that now he had got the painter, Sir Thomas might keep his pictures." Henry immediately took him into his service, ordered apartments to be allotted him in the palace, with a liberal salary, besides the price he was to be paid for his pictures. Holbein painted the King several times, and the portraits of the principal persons of the court. On the death of Jane Seymour, Holbein was sent to Flanders to draw the portrait of Christiana, Duchess Dowager of Milan, widow of Francis Sforza, whom Charles V. had recommended to Henry for a fourth wife; but changing his humour, the marriage did not take place. Among the Harleian MSS. is a letter from Sir Thomas Wyat to the King, congratulating him on his escape, as the Duchess's chastity was a little equivocal. "If it was so," observes the noble author of

the Anecdotes, "considering Henry's temper, I am apt to think the Duchess had the greater escape." That princess is said to have sent word to the King, that she had but one head, if she had two, one of them should have been at his Majesty's service. The works of Holbein are extremely numerous; and, besides those that are genuine, a number of wretched productions are attributed to him, which are totally unworthy of him. Of Holbein's historical works little is known in England, where he was chiefly employed in portraits, or in what may be called historical portraits. The two emblematical subjects of Riches and Poverty, formerly in the hall of the company of the Steelyard, are extremely doubtful. Of his public works in England, the most considerable is the celebrated picture in Surgeon's Hall, of Henry VIII. granting the charter to the Company of Surgeons; the character of the King is admirably represented, and all the heads are finely drawn. Another large picture by Holbein is in the hall of Bridewell, representing Edward VI. delivering to the Lord Mayor the royal charter, by which he gave up his palace of Bridewell to be converted into an hospital and workhouse. There are many genuine portraits by him in the mansions of the nobility. At Basle, in the town-house, are eight pictures of the Passion of our Saviour; and in the library of the University, a dead Christ, painted on pannel, in 1521. Some doubts have been entertained respecting the celebrated Dance of Death having been originally designed by Holbein; but these have been occasioned by confounding the set of prints of the Dance of Death, engraved by Matthew Merian, after a much older master than Holbein, with the wooden cuts, by that master, after his own designs, the originals of which are preserved in the public library at Basle. Holbein painted in oil, distemper, and sometimes in miniature; which last he is said to have learned in England, from Lucas Cornelii, and carried it to the highest perfection. The portraits of Holbein are distinguished by a pure and simple design, peculiarly characteristic of his model; his carnations are tender and clear, and his heads, without much shadow, have a surprising relief. In the reign of George II., Queen Caroline discovered, in a bureau, an invaluable collection of Holbein's drawings, of the portraits of the most illustrious personages of the court of Henry VIII. They had formerly belonged to Charles I. They remain in the royal collection; there are about ninety of them, some of which are extremely fine. Several of them have been admirably engraved, in the style of the original drawings, by Mr. Bartolozzi.

As an engraver on wood, Holbein deserves particular notice. He is said to have begun to practise that art as early as 1511, when he was thirteen years of age, and, before his departure from Switzerland, had executed a great number of wooden cuts. In these he was employed by the most celebrated publishers of his time, at Basle, Zurich, Lyons, and at Leyden. Of his productions as an engraver, the most remarkable are the following: A set of wooden cuts, known by the name of Death's Dance, engraved from his own designs; when complete, it consists of fifty-three prints, though it is seldom to be met with above forty-six. They are small upright prints, surrounded by a border. The first impression of them is said to have been made in 1530; but there are later publications of them, particularly one at Lyons, entitled, *Simolachri Historie, e figure della Morte, in Lyone oppresso Giov. Frelloni* MDXLIX. They have been copied on wood by an old artist, but in a manner very inferior to the originals. We have also by him a set of ninety small cuts of subjects from the Old Testament, executed in a bold masterly style, yet with great delicacy. The best impression of these was published at Lyons in 1539, by Melchior and Gaspar Treschel. There is a later impression of them, with two latin

verses, in praise of Holbein. This set was copied by Hans Brosamer in a poor style. He also engraved a variety of vignettes, frontispieces, and ornaments, for goldsmiths. He usually marked his prints with the ciphers **HB** or **BE**, or signed them HANS. HOLB. Holbein died of the plague in London in 1554, aged 56.

HOLBEIN, SIGISMOND. This artist is said to have been the uncle of Hans Holbein, and is mentioned as a painter, and an engraver on wood. There are some wooden cuts marked **SB**, which are generally attributed to him, but they are very indifferently executed.

HOLE, WILLIAM. An English engraver of little note, who flourished about the year 1613. He was chiefly employed by the booksellers, and his plates are executed with the graver in a formal laboured style. We have by him the following prints :

PORTRAITS.

Prince Henry Frederick, son to James I. ; full length.

Thomas Egerton, Viscount Brackley, Lord Chancellor.

Sir John Hayward, Knt, LL.D.

Martin Billingsley, writing-master.

Giovanni Floris, Italian master to Anne of Denmark.

Michael Drayton, prefixed to his works.

The Frontispiece to Michael Drayton's Polyobion.

HOLLAR, WENCEZLAUS. This celebrated engraver was born at Prague in 1607. He was of an ancient family, and was well educated by his parents, with the intention of bringing him up to the profession of the law ; but not liking that pursuit, and the civil commotions of his country breaking out, by which his family was plundered of every thing at the taking of Prague in 1619, he had recourse to his disposition for drawing, and having taken refuge at Frankfort, he became a pupil of Matthew Merian. With the assistance of that artist, he soon found himself able to dispense with further instructions ; and when he was eighteen, published his two first plates of the Virgin and Child, and an Ecce Homo in 1625. He travelled through Germany, designing and engraving the views of the cities and landscapes through which he passed, and in making drawings from the principal pictures. His views of Strasburg, Frankfort, Cologne, Mentz, &c. were greatly admired. The Earl of Arundel, who was sent ambassador to Ferdinand II. in 1636, meeting with him at Cologne, his judgment discovered the merit of Hollar, who he immediately retained in his employment. He accompanied the Earl to the imperial court, and made designs of the principal places through which they passed. He signed his plate of the view of Wurtzburg, *Hollar delineavit, in legatione Arundeliana ad Imperatorem*. On Lord Arundel's return to England from his embassy, he brought Hollar to this country. He engraved several plates from the pictures in the Arundelian collection. In 1638, Mary de Medicis arrived in England, to visit her daughter Henrietta Maria, the Queen of Charles I. A particular account of her journey and entry into this country, was published in French in 1639, with several portraits of the royal family, etched for the purpose by Hollar. In the same year was published the portrait of his patron, the Earl of Arundel on horseback. In the following year appeared his beautiful set of twenty-eight plates, entitled, *Ornatus Muliebris Anglicanus*, representing

the different habiliments of English women, of all ranks, in full length figures; and in 1642, 1643, and 1644, were published his other sets of women in the dresses of the different nations of Europe. His labours were now interrupted by the breaking out of the civil war, which overthrew every thing relative to the arts; and becoming obnoxious to the republican party, from his connexions, he took shelter with the royalists, and was made prisoner at Basinghouse in 1645. On obtaining his liberty he went to Antwerp, whither the Earl of Arundel had withdrawn, and had taken with him his valuable collection. He resided at Antwerp some years, where he continued to engrave from the pictures of his patron, and some heads of the painters; but the Earl going to Italy for the benefit of his health, he was under the necessity of working for the printsellers of Antwerp, at very low prices. Not meeting with encouragement to keep him longer abroad, he ventured to return to England in 1652, where, though he met with employment, the penurious remuneration he received for his works, barely afforded him a subsistence. The restoration of Charles II. brought back several of his friends, and he flattered himself with more auspicious prospects, which were unfortunately never fulfilled. The dreadful visitations of the plague, and the fire of London, that succeeded it, put a stop to every pursuit of the art, and Hollar was reduced to a state of indigence and distress, from which all the perseverance of his indefatigable assiduity could never after recover him. He was about this time sent to Africa, in the capacity of his Majesty's designer, to make drawings of the town of Tangier, with the fort and the adjacent country. On his return he only received an hundred pounds for his labour and expenses. In 1672 he travelled to the North, and made his designs of Lincoln, Southwell, Newark, York Minster, &c. The close of his life it will be afflicting to every admirer of art and industry to be acquainted with. Notwithstanding the most exemplary application to his profession, such was the deplorable state of penury and distress to which he was reduced, that when he was on the verge of his seventieth year, being attacked with his last illness, the bailiffs entered his apartment, to seize the only piece of furniture that was left to him, the bed on which he lay. He entreated their forbearance, only for a short time, as he should then have no further need of it; and earnestly requested that he might not be removed to any other prison but his grave. It is not known whether this petty mercy was granted him. He died the 28th of March, 1677. Thus perished an artist whose works will ever be dear to the intelligent collector; and in looking over his numerous and admirable productions with delight, a tear of pity will sometimes be dropped to the memory of the able hand by which they were executed. The prints of Hollar are very numerous, amounting to near two thousand four hundred. Some of them are now extremely rare, and are purchased at very large prices. They are generally etched, and are executed with surprising lightness and spirit. His point is free, playful, and at the same time firm and finished. Some of his views of abbeys, churches, and ruins, are admirably executed; as are his animals, furs, shells, muffs, insects, and still-life. His portraits and landscapes have also great merit. He sometimes signed his plates with his name, with the date, and sometimes used one of these ciphers **WH.** or **WE.** The following is as ample a list of his works as our limit will allow:

PORTRAITS.

Richard II. kneeling by his three patron saints.
 Edward V.; prefixed to his life, with that of Richard III.
 Henry VIII.; *after Holbein.*

- Ann Bolen, his queen ; *after Holbein.*
 Catherine Howard ; *ibid.*
 Ann of Cleves ; *after Holbein.*
 Edward VI. ; *after the same.*
 Thomas Cromwell, Earl of Essex ; *after the same.*
 Henry Howard, Earl of Surrey ; *after the same* ; rare.
 Sir Anthony Denny ; *after the same.*
 Sir Henry Guilford, Comptroller of the Household ; *after the same.*
 Lady Guilford ; *after the same.*
 Duchess of Suffolk ; *after the same* ; sometimes called Queen Catherine.
 Doctor John Chambers ; *after the same* ; fine.
 Queen Mary, when princess ; *after the same.*
 Sir Thomas Chaloner ; *after the same* ; ex. scarce.
 Hans Holbein, painter ; fine and scarce.
 Charles I. ; ten prints.
 Henrietta Maria, his Queen ; five prints.
 Mary, daughter of Charles I., consort of William, Prince of Orange.
 William, Prince of Orange.
 Francis Bacon, Lord Keeper.
 Thomas Howard, Earl of Arundel ; six prints ; one with his son, Henry Howard, Baron Mowbray.
 Robert Devereux, Earl of Essex, on horseback.
 Philip Herbert, Earl of Pembroke ; *after Vandyck.*
 Thomas Wentworth, Earl of Strafford ; *after the same.*
 Robert Rich, Earl of Warwick.
 Alathea Talbot, Countess of Arundel ; *after Vandyck.*
 Ann D'Acres, Countess of Arundel ; *after Vosterman.*
 Teresia, Lady Shirley ; *after Vandyck* ; scarce.
 Dorothy, Countess of Suffolk.
 Mary Villiers, Duchess of Richmond and Lennox ; *after Vandyck.*
 Mary Stuart, Countess of Portland ; *after the same.*
 Edward Calver, of Wilbie ; scarce.
 Henry Colthurst, holding a helmet ; scarce.
 Sir Edward Dering, Bart.
 William Laud, Archbishop of Canterbury ; *after Vandyck.*
 Peter Smart, Prebendary of Durham ; scarce.
 Sir Edward Coke, Chief Justice of the King's Bench.
 Doctor Richard Harvey ; rare.
 John Thompson ; rare.
 Sir Peter Paul Rubens, painter ; *after Vandyck.*
 Sir Anthony Vandyck ; from a picture by himself.
 Inigo Jones, architect ; *after Vandyck.*
 Charles II. ; eight prints.
 Catherine, his Queen.
 Prince Rupert.
 George Digby, Earl of Bristol ; rare.
 Lady Catherine Howard, Countess of Bristol.
 Algernon Percy, Earl of Northumberland, on horseback. This plate has also been used for
 James, Duke of York, Oliver Cromwell, and General Fairfax.
 Jerome Weston, Earl of Portland ; *after Vandyck.*

James II., when Duke of York, *after Teniers*; scarce.

Philip Wharton, Lord Wharton.

Richard Cromwell, son of Oliver; scarce.

Wenceslaus Hollar, engraver; three prints.

SUBJECTS AFTER HIS OWN DESIGNS.

A View of London, before and after the fire; in two sheets; 1666.

The Tower.

The Royal Exchange.

Westminster Hall.

Whitehall.

The Cathedral Church at Strasburg.

The Cathedral at Antwerp; very fine. The best impressions are with a single line of writing at the bottom.

Six Views of the town and environs of Tangiers; inscribed, *Divers Prospects in and about Tangiers*. 1673; scarce.

Four Views near Aldbrough. 1645.

A set of twenty-eight plates; entitled, *Ornatus Muliebris Anglicanus*, representing the habits of English women of all ranks; very fine.

Several plates of the different Female Dresses in the different nations in Europe; fine and scarce.

A set of twelve plates of Insects, entitled, *Muscarum, Scarabeorum, Vermiumque variæ figuræ et formæ. Antverpiæ. Anno 1646*; rare.

A Mole. 1646.

An Elephant, a Camel, two Monkeys, and two Bears.

Several Muffs, Gloves, Fans, Tippetts, &c. 1647; scarce.

Five plates of Muffs. 1645; very fine and scarce.

A set of small plates of Shells; very rare and fine.

A set of Butterflies; small plates.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin suckling the infant Jesus, and caressing St. John, in a landscape; *after Rotenhamer*.

The Holy Family; *after Perino del Vaga*.

The Ecce Homo, with many figures; *after Titian*.

The Queen of Sheba visiting Solomon; *after Holbein*.

Seleucus causing the law against adultery to be executed on his own sons; *after Giulio Romano*.

Cupid sleeping at the foot of a tree; *after Parmegiano*.

The infant Hercules; *after the same*.

The Sacramental Chalice, adorned with figures; after a drawing by *Andrea Montegna*. 1640; rare.

Mausoleum of the Earl of Arundel; rare.

A Winter-piece, with the Nativity; *after A. Braun*. 1644.

The Magdalen in the Desert, kneeling before a Crucifix, in a landscape; *after P. van Avont*; rare.

A set of twenty plates, including the portraits of George Etenhard and P. van Avont, of Children at play; entitled, *Paedopagnion, sive puerorum ludentium Schemata varia, &c.*; *after P. van Avont*.

A set of thirteen plates of the Caricatures of Leonardo da Vinci; entitled, *Variæ figuræ et probæ artem picturæ incipiendæ inventuti utiles*. 1645; rare.

A set of thirteen plates of Hunting and Fishing; entitled, *Several ways of Hunting, Hawking, and Fishing, according to the English manner; invented by Fras. Barlow. 1671.*

The Emblems; *after Ottovenius*; entitled, *Emblemata Nova*; in eight plates; rare.

A set of thirteen Landscapes; *after Artois*.

A dead Hare, and other game; *after Peter Boel*; rare.

HOLMES, P. An indifferent English engraver, who lived about the year 1696. He engraved the greater part of the plates for *Quarles's Emblems*, in 1696.

HOLSTEIN, PETER. A Dutch glass-painter and engraver, who flourished about the year 1648. He engraved a variety of portraits; among which, is a set of twenty-six of the ambassadors to the congress at Munster. They are chiefly executed with the graver, in a stiff style, but not without merit. We have by him, among others, the following:

PORTRAITS.

Cardinal Fabio Chigi, negociator at the peace of Westphalia; afterwards Pope Alexander VII.

Jacob vander Burchius; oval.

John Ernest Pictoris, Counsellor to the Elector of Saxony.

John Huydecooper, Burgomaster of Amsterdam.

John Reyner, Historiographer of the peace of Munster. 1648.

John Saenredam, engraver.

Albert Vinkenbrinck, sculptor.

HOLSTEIN, CORNELIUS. He was the son of Peter Holstein, born at Haerlem about the year 1620. His father instructed him in the rudiments of design; and he is said by M. Huber to have painted history with considerable reputation. He has engraved some plates from his own designs, and some of the prints for the celebrated collection, called the Cabinet of Gerard Reynst, published at Amsterdam about the year 1663. The following are by him:

Infant Bacchanalians; a frieze, in six sheets, numbered, *Clement de Jonghe, exc.*; rare.

A Lady seated in a chair, richly habited, supposed to be the portrait of Isabella d'Este, Marchioness of Mantua; after a picture, said by some to be painted by *Coreggio*, by others *Giulio Romano*. *Corn. Holstein, scul.*

HOLZER, JOHN. A German painter and engraver, born at Burgriess, in the Tyrolese, in 1708. He studied at Augsbourg, under J. G. Bergmuller. He painted history, and executed several fresco works, for the public places at Augsbourg, some of which have been engraved by J. J. Nilson. We have by this artist some spirited etchings from his own designs, and after other masters; among which are the following:

The Adoration of the Shepherds; *J. Holzer, inv. et fec.*

The Four Seasons; *after Bergmuller*.

The Adoration of the Magi; *after the same*.

The Ecce Homo; *Holzer, del et fecit. aqua forti.*

The Virgin, with a glory of angels; *Holzer, del. et sc.*

HOLZHALB, JOHN RUDOLPH. A Swiss engraver, born at Zurich about the year 1730. He was principally employed in engraving portraits for the publications of his time, and

executed several plates for the *Lives of the Swiss Painters*, by *Fuesslin*, and the *Physiognomy of Lavater*.

HONDECOOTER, GILES. This painter was a native of Utrecht, about the year 1583. He painted landscapes in the style of David Vinkenbooms, and his pictures are frequently taken for those of that master. He also painted birds and fowls, with landscape back-grounds, agreeably coloured, and highly finished.

HONDECOOTER, GYSBRECHT. He was the son and scholar of Giles Hondecooter, born at Utrecht in 1613. His pictures represent various kinds of domestic fowls, which, though they possess considerable merit, they are greatly inferior to those of his son.

HONDECOOTER, MELCHIOR. This eminent painter was the son of the foregoing artist, born at Utrecht in 1636, and was instructed by his father until he was seventeen years of age. After the death of that master, he studied some time under John Baptist Weenix, by whose assistance he soon became a distinguished painter of live fowls, game, and similar subjects. His pictures of that description class with the ablest artists in that branch; and though his works are not so glossy and finished as those of John Weenix, they are painted with more freedom, and a fuller pencil. The plumage of each fowl is imitated in the most perfect manner; his touch is firm and bold, and his colouring rich and mellow. He died in 1695, aged 59.

HONDIUS, or DE HONDT JOST, or JODOCUS. A Flemish engraver, born at Ghendt in 1563. The troubles in the Low Countries obliged him to leave Ghendt when he was twenty years of age, and he came to England in 1583, where he exercised various arts, such as making mathematical instruments, types for printing, and engraving maps, charts, &c. He also engraved some portraits, which are neatly executed, and possess considerable merit. He sometimes marked his plates with the cipher **H**, and sometimes added a dog or hound barking, in allusion to his name, with the inscription *sub cane vigilante*. We have by him the following engravings:

PORTRAITS.

Queen Elizabeth.

Henry IV. of France.

Sir Francis Drake, with two hemispheres.

Thomas Cavendish, the famous navigator.

The Maps and Charts of Sir Francis Drake's Voyages.

Several Maps for Speed's Collection; some with figures.

Some Plates for the Atlas Major of G. Mercator, with his portrait.

HONDIUS, or DE HONDT, HENRY, the ELDER. This artist was probably of the same family as the preceding engraver. He was born at Duffel in Brabant, in 1576, and is said to have been a pupil of J. Wierix, whose stiff style he followed, though inferior to him both in his design and execution. He engraved a great number of portraits, chiefly of the principal reformers, and some of the artists. He also engraved several landscapes, and other subjects, after old Breughel, Vanmander, &c. His plates are usually marked with the cipher **Hh**. We have the following by him:

PORTRAITS OF REFORMERS.

John Wickliffe.
 Philip Melancthon.
 John Bugenhagen; *H. Hondius*. 1599.
 John Knox.
 John Calvin.
 Jerome Savonarola.

PORTRAITS OF PAINTERS AND ENGRAVERS.

Cornelius Cort; *H. H. fec.* 1598.
 Henry de Cleeve.
 Giles Coninxloo.
 Hans Holbein.
 Joas van Cleeve.
 George Hoefnagel.
 John Mabuse.
 Sir Anthony More.
 Henry Cornelius Vroom.

SUBJECTS AFTER VARIOUS MASTERS.

The Judgment of Solomon; *after Karel van Mander*.
 The Adulteress before Christ; *after the same*. 1597.
 St. Paul casting the Viper into the Fire, in a landscape; *after Giles Moestaert*.
 Christ with the two Disciples going to Emaus; *after the same*. 1598.
 Four plates of Drolleries; *after P. Breughel*.
 Tobit and the Angel; *after G. de Saen*. 1600.
 St. John preaching in the Wilderness; *after the same*.
 A View of the Hague; inscribed, *Curia Hollandiæ*; *after the same*; scarce.

HONDIUS, or DE HONDT, HENRY, the YOUNGER. He was the son of Jodocus Hondius, born in London about the year 1588, was instructed by his father, and finished some of the plates left imperfect by him. We have a considerable number of portraits by this artist, executed in a neat style. He used a mark very similar to that of the preceding engraver. We have, among others, the following prints by him:

PORTRAITS.

Queen Elizabeth.
 James I.
 Charles I.
 John Bale, Bishop of Ossory.
 Thomas Cranmer, Archbishop of Canterbury.
 Robert Cecil, Earl of Salisbury.
 William, Prince of Orange.
 Mary, Princess of Orange.
 Sir Richard Spencer, Ambassador.
 Sir Ralph Winwood, Secretary of State.

HONDIUS, or DE HONDT, WILLIAM. He was the son of the foregoing artist, and resided at the Hague about the year 1640. We have several portraits by him, many of which

possess considerable merit. He engraved some of the celebrated portraits of the artists from the designs of Vandyck. He sometimes marked his plates with the cipher **GH**, but more frequently signed them with his name. We have the following portraits by him :

Ladislav IV., King of Poland; *W. Hondius, fecit.* 1637.
 John Casimir, King of Poland; *after Schulze.*
 Louisa Maria, Queen of Poland; *after J. van Egmont.*
 Charles, Prince of Poland, Bishop of Breslau; *after Schulze.*
 Prince Maurice of Austria. 1623; fine.
 Bernard, Duke of Saxe Weymar.
 Theodore ab Werden-Burgio.
 Henry Cornelius Longkuis; *after J. Mytens.*
 Francis Franck, the younger, painter; *after Vandyck.*
 His own Portrait; *after the same.*

HONDIUS, ABRAHAM. This painter was born at Rotterdam in 1638. His favourite subjects were huntings and animals, which he treated in a masterly style. He also painted conflagrations and towns on fire; but his chief excellence was in the representation of dogs, in which few artists have surpassed him. He came to England in the reign of Charles II., and met with considerable encouragement. His best pictures are little inferior to those of Snyder or Fyt, either in the spirited design of his animals, or the freedom of his touch. We have a few etchings by Hondius, executed with uncommon fire and animation; they are highly esteemed, and are now become scarce. Among others, we have,

A Boar-hunting; very fine.
 A set of Huntings; of various animals.
 He died in London, in 1695, aged 57.

HONE, NATHANIEL. This artist was born in Dublin about the year 1730. He was a very reputable portrait painter, in oil as well as in miniature, and practised enamelling with success. He also painted some subjects of caricature; one of which he has engraved in mezzotinto, representing two Monks making merry; inscribed, *Monachum non facit Cuculus. Nath Hone, fec.* Mr. Hone was one of the members of the Royal Academy at its foundation in 1768.

HONTHORST, GERARD, called **GHERARDO DALLE NOTTI.** This eminent painter was born at Utrecht in 1592, and was a scholar of Abraham Bloemart; but his principal studies were at Rome, where he applied himself to imitate the works of Michael Angelo da Caravaggio. He was called Gherardo dalle Notti, from his pictures generally representing subjects by torch-light. To the vigorous colouring of Caravaggio, and his powerful effect of chiar-oscuro, he added dignity of character, and a more correct and elevated taste of design. He was much employed by the Prince Giustiniani, for whom he painted some of his finest works; of which the most admired are his two pictures of St. Peter delivered from prison, and Christ before Pilate. In the church of la Madonna della Scala at Rome, is a fine picture by Gherardo, representing the Decol-lation of St. John, by torch-light. Hondhorst visited England soon after his return from Italy, and was employed by Charles I., for whom he painted several pictures, and was

munificently rewarded. On leaving England he settled at the Hague, and was taken into the employment of the Prince of Orange. He ornamented the palaces of Ryswick, and the House in the Wood, with several capital pictures. He died in 1660, aged 68. There is a spirited etching by G. Honthorst, representing the Banquet of Neptune.

HONTHORST, WILLIAM. He was the younger brother of the foregoing artist, born at Utrecht in 1604, and was also educated under Abraham Bloemaert. Although he occasionally painted historical pictures in the style of his brother, he is more known as a portrait-painter. He died in 1683, aged 79.

HOOGE, PETER DE. A Dutch painter, born about the year 1643. It is neither said where he was born, nor by what master he was instructed; but his pictures are generally known, and universally admired. His favourite subjects were the interiors of Dutch apartments, with figures habited in the mode of the time; in which he represented, with wonderful success, the sun shining through a window, by which a part of the room is brilliantly illumined, producing a most natural and pleasing effect. Though less finished than Gerard Dow or Mieris, his touch is more spirited, and sufficiently neat. As a colourist, he may be ranked among the most admired painters of his country; and in his management of the chiar-oscuro, he has seldom been surpassed.

HOOGHE, ROMEYN DE. A Dutch designer and engraver, born at the Hague about the year 1638. He had a lively imagination, by which he was sometimes led astray, and his works must be viewed with some allowance for incorrectness of design, and an injudicious choice of subjects. But several of his compositions show him to have been a man of great genius and readiness of invention. Few artists have handled the point with more spirit and facility than Romeyn de Hooghe, and his small figures and distances are executed with great delicacy and neatness. His fore-grounds and principal figures are less happy, and there is a want of harmony in the effect, and in the management of the chiar-oscuro. The number of his prints is very considerable, and several of them are in great estimation. The following are his principal plates :

The Portrait of Michael Adriaensz de Ruyter, Admiral-General of Holland; very fine.

An Allegorical Subject, in honour of Leopold II.

Another, in honour of William Henry, Prince of Orange.

The Marriage of William, Prince of Orange, with the Princess Mary.

The Entry of the Prince of Orange into London.

The Coronation of William and Mary.

The Army of William III. in order of battle, on the Banks of the Boyne, with the medallions of the King, and Queen Mary.

The Siege of Vienna by the Turks. 1683.

The Triumphal Entry of John III. King of Poland, into Warsaw, after raising the siege of Vienna.

Constantinople taken by the Turks.

A set of plates representing the Excesses committed by the French in Holland. 1672, 1673.

The Deluge of Coerverden.

The Massacre of the two De Witts. 1672.

The Defeat of the French at Hochstadt in 1704, with medallions of the Duke of Marlborough and Prince Eugene.

The taking of Nerva by Charles XII.

The Battle of St. Denys, near Mons; in two sheets.

The Jewish Synagogue at Amsterdam.

The Entry of Louis XIV. into Dunkirk; two sheets; *after Vander Meulen*.

Charles II. of Spain, descending from his carriage to pay homage to the Host.

Six Emblematical Subjects, relative to the abuses of the clergy of the Romish church; dated 1679.

The Fair at Arnheim.

Twelve Figures habited in the mode of the end of the seventeenth century.

HOOGSTRAETEN, DIRK, (THEODORE) VAN. This painter was born at Antwerp in 1596. He was taught drawing, with the intention of bringing him up to the business of a goldsmith, but his inclination leading him to painting, by studying the works of the best of the Flemish masters, he became a painter of history of considerable reputation, without the aid of any instructor; and surpassed many of his contemporaries who had received the advantage of a regular education. He died in 1640, aged 44.

HOOGSTRAETEN, SAMUEL VAN. He was the son of Theodore van Hoogstraeten, born at Dort in 1627, and received the first part of his education under his father, but afterwards went to Amsterdam, where he entered the school of Rembrandt. He first applied himself to portrait-painting, and finding the dark though vigorous style he had acquired under Rembrandt did not please the generality of his sitters, he adopted one more clear and agreeable, and met with great encouragement in that branch at the Hague, and at Dort. He occasionally painted landscapes, flowers, fruit, and subjects of still-life, which he touched with neatness, and they were well coloured. Hoogstraeten visited England in the reign of Charles II. and appears to have been here in the year 1668, from a picture Vertue had seen, by him, signed with his name, representing objects of still-life; among which was an English Almanack of that year. Houbraken, who was his scholar, in his *Lives of the Painters*, mentions his being in England. He died at Dort in 1678, aged 51.

HOOGSTRAETEN, JOHN VAN. He was the younger brother of Samuel van Hoogstraeten, born at Dort in 1629. He painted history and portraits with some reputation; and, according to Houbraken, was received into the society of painters at Dort in 1649. He was invited to the court of Vienna, and was employed by the Emperor some years, in whose service he died.

HOOGZAAT, JOHN. This painter was born at Amsterdam in 1654, and was educated in the school of Gerard Lairesse, who regarded him as one of his ablest disciples. By the recommendation of Lairesse, he was employed to paint the ceiling of the Hall of the Burghers, in the town-house at Amsterdam, representing an allegorical subject, ingeniously composed, and well coloured. He was afterwards employed by William III. in several pictures for the palace at Loo. He died at Amsterdam in 1712, aged 58.

HOOSTAD, GERARD VAN. A Flemish painter, born at Brussels in 1625. It is not known by whom he was instructed, but Descamps represents him as a very respectable historical painter, whose design was correct, and his compositions ingenious. There are

several of his works in the churches at Brussels, particularly some pictures of the Passion of Christ, in the collegiate church of St. Gudule.

HOPFER, DAVID. An old German engraver, born at Nuremberg about the year 1510. We have by this artist a great variety of spirited etchings. His subjects are not well composed, and his design is stiff and gothic, but he handled the point with great freedom and spirit, and his plates are executed in a very pleasing style. He chiefly excelled in ornamental buildings and decorations. David Hopfer was the eldest of three brothers, who worked in the same manner, but he was the ablest and the most industrious of the three. They marked their plates with the initials of their names, and between the two letters is introduced a hop blossom, in allusion to their name, Hopfer, in German, meaning a hop-plant. The Abbé Marolles mistook it for a candle-stick, and calls them the *masters of the candle-stick*. The mark of David Hopfer is, . The following are his principal prints :

David cutting off the Head of Goliath.
 David playing on the Harp before Saul. 1531.
 The Woman taken in Adultery.
 The Last Judgment.
 The Presentation in the Temple.
 The Holy Family, with St. Elizabeth and St. John.
 Christ curing the Blind Man.
 The Crucifixion of Christ between the Two Thieves.
 Another Crucifixion, with the Virgin and St. John.
 St. Christopher.
 The Representation of an Altar. M.D.XXVII.
 A large Altar, with the Virgin, Christ, and St. John.
 Venus, with Cupid playing on a Madoline.
 A Combat of Marine Monsters; copied from *Andrea Mantegna*.
 Five Swiss Soldiers.
 Several Village Festivals.
 Grotesque Figures dancing; of various sizes.
 The Fountains, ornamented with figures.
 Military Ornaments, with grotesque figures.

PORTRAITS.

Martin Luther. M.D.XXIII.
 Claus Sturzenbecher; very scarce.
 Carolus Rex Catholicus, a medallion.

HOPFER, JEROM. He was the younger brother of the preceding artist, and flourished at Nuremberg, about the year 1535. His plates are etched in the manner of David, though inferior. He copied several of the prints of Albert Durer, though not very successfully, either with respect to drawing or effect. Some of his plates, from his own designs, possess considerable merit. He marked his prints with the initials I. H. on a tablet, with the same plant between the letters used by his brother. We have the following by him:

PORTRAITS.

Franciscus von Sickingen, with a German inscription; fine and scarce.
 Wolfgang Juriger zu Toledt; fine and scarce.

Julius Secundus, Pontifex Maximus; a bust.
 Innocentius Octav. Pontifex Maximus; the same.
 The Emperors Charles V. and Ferdinand I.; on one plate.
 Leopoldus Dickius, Jurisconsultus, &c.; fine.
 Erasmus Rotterdamus; fine.

VARIOUS SUBJECTS.

Samson overcoming the Lion.
 The Virgin suckling the infant Jesus.
 St. Hubert; copied from *Albert Durer*.
 St. Jerome; *from the same*; rather smaller than the original.
 St. George standing upon the Dragon; *from his own design*.
 An emblematical print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left; *the same*.
 Hercules strangling Anteus; *after Mantegna*.
 Roma. Pallas seated, holding the figure of Victory.
 The English and French Armies before the battle of Agincourt; very scarce.
 A Roman Battle; *after Giulio Romano*; rare.
 The great Cannon; *after Albert Durer*.

HOPFER, LAMBERT. This artist was the youngest brother of the two preceding engravers, to whom he is inferior in every respect. He etched several plates from the wooden cuts of Albert Durer, and various subjects from his own designs. His prints are marked with the initials L. H. on a tablet, and sometimes with the hop-plant. The following are by him :

The Fall of our First Parents.
 A set of fifteen small plates of the Life and Passion of Christ; copied from the wooden cuts of *Albert Durer*.
 Christ praying in the Garden; with an arabesque border.
 A Triton on a Sea-horse, and Cupid on a Dolphin; the same.
 The Conversion of St. Paul.
 Three circular subjects, on the same plate, a Man caressing a Woman, Paris dying on Mount Ida, St. Jerome praying.
 An arabesque ornament, with four candelabras; esteemed his best print.

HORFELIN, ANTONIO, L'. A Spanish painter, born at Saragossa in 1587. He was the son of an obscure artist, named Pedro l'Horfelin, who sent him to Rome for improvement when he was very young: his studies in that capital were directed to the works of Michael Angelo Buonaroti and Raffaele, by which he acquired a grandeur of design, and an intelligent harmony of colour, which distinguished him among the Spanish painters of his time. His principal work is a picture of St. Joseph, with two laterals, in the church of the bare-footed Augustines at Saragossa. He died in 1660, aged 73.

HORTEMELS, FREDERICK. A French engraver, born at Paris about the year 1688. Some of his plates are almost entirely executed with the graver, and have very little etching; but his best prints are those in which he has equally united the point with the burin. These have a more than usual mellowness of effect, and possess considerable

merit. His best plates were engraved for the Crozat collection. We have, among others, the following by him :

The Portrait of Philip, Duke of Orleans ; *after Santerre.*

SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Christ bearing his Cross ; *after Giorgione.*

The Wise Men's Offering ; *after P. Veronese.*

The Virgin in Meditation ; *after Dom. Feti.*

The Marriage of St. Catherine ; *after the same.*

The Birth of St. John Baptist ; *after Tintoretto.*

The Death of Abel ; *after A. Sacchi.*

Christ and the Woman of Samaria ; *after B. Garofalo.*

The Descent of the Holy Ghost ; *after Gaudenzio Ferrari.*

HORTEMELS, MARY MAGDALEN. According to M. Watelet, this ingenious lady was the daughter of the preceding artist, and the wife of Charles Nicholas Cochin. She engraved several plates, which are executed with the point, and finished with the graver, in a light pleasing style. Several of the plates for Monicart's Treatise on the Pictures, Statues, &c. at Versailles, are by her. Among others, we have the following :

PORTRAITS.

Cardinal de Bliss, Bishop of Meaux ; *after Rigaud.*

Cardinal de Rohan, Bishop of Strasburg ; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

Mercury announcing Peace to the Muses ; a ceiling ; *after Corneille.*

Penelope occupied in the midst of her Women ; *after the same.*

Aspasia disputing with the Philosophers of Greece ; *after the same.*

St. Philip baptising the Eunuch ; *after N. Bertin.*

Iphigenia ; inscribed, *Quantum religio potuit ; after the same.*

The Triumph of Flora ; *after N. Poussin.*

The Conquest of Franche-Comté ; *after C. Le Brun.*

HOSKINS, JOHN. An English portrait-painter, of whose life little is known. He lived in the reign of Charles I., and in Graham's English school we are told, "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Though he was surpassed in his portraits by Samuel Cooper, he was an artist of great merit. He drew correctly; and there is much truth and nature in his heads, though his tints are not sufficiently broken; and there is a red monotony in his carnations. Lord Orford mentions a son of Hoskins of the same name, who also painted miniature. The father marked his pictures **III.**, and the younger Hoskins with the initials I. H. The elder Hoskins died in 1664.

HOUBRAKEN, ARNOLD. This painter and biographer of the Dutch artists was born at Dort in 1660. He was well educated, and showing an inclination for painting, he was placed under William van Drillenbourg, and was afterwards instructed by Samuel van Hoogstraeten. He painted portraits and small pictures of historical subjects, which were more esteemed for correctness of design, than the truth of their colouring. He

came to England to make the drawings for the portraits by Vandyck, which were engraved by Peter van Gunst. He published a work in Dutch, entitled, *The Great Theatre of the Dutch and Flemish Painters, with their Portraits*, in three volumes. We have some etchings by Arnold Houbraken, after his own designs; among which are the following:

Died at Amsterdam 1719

A set of slight etchings of Boys, with vases.

Vertumnus and Pomona. 1699.

Christ, with the Disciples at Emaus; in the manner of *Rembrandt*.

An emblematical subject, representing three Women looking at a Child lying in a sort of Basket, encircled by a Serpent; *A. Houbraken, pinx. et fecit.*

HOUBRAKEN, JACOB. This eminent engraver was the son of Arnold Houbraken, born at Dort in 1698. It is not known by what master he was instructed in engraving; but he appears to have formed his style by an attentive study of the works of Nanteuil and Edelinck. He chiefly excelled in portraits, in which he was principally employed; and although his plates are not all equally excellent, many of them have not been surpassed by the most celebrated artists in that branch. We admire the softness and delicacy of his execution, which is accompanied by correct drawing, and a fine taste. His heads do not yield to those of Drevet in the beauty of their finishing, and they surpass them in the boldness of his stroke, and the brilliancy of colour. The number of his portraits is very considerable, and as many of those of English characters are generally known by the *Collection of Illustrious Persons published in London by J. and P. Knapton*, a particular detail of them will not be thought necessary. We shall therefore confine ourselves to those of his works which are less universally known.

Died 1780

PORTRAITS.

His own Portrait; *after J. M. Quinkhart.*

Jacob van Hoorn; *after the same.*

Jacoba van Selsted, his Wife; *after the same.*

Albertus Seba; *after the same.*

John Burman, physician; *after the same.*

Francis Burman, of Utrecht; Doctor in Theology.

Gustavus William, Baron d'Imhof, Governor General of Dutch India.

Peter de Musschenbroeck, Professor of Medicine at Leyden.

Ferdinand van Collen, Burgomaster of Amsterdam. 1727.

Herman Alexander Roell, Doctor in Theology.

Peter Burman, Professor at Utrecht. 1727.

Jerome Gaubius, physician. 1744.

John Conrad Rucker, juris consult. 1736.

William James Sgravesande, mathematician; *after Vandyck.*

Sigbert Haverkamp, Professor of Leyden; *after Mieris.*

John de Witt, Grand Pensionary of Holland; *after Netscher.*

John Rodolph Faesch, of Basle; *after Huber.*

Henrietta Wolters, paintress; *se ipsa pinx.*

Cornelius Troost, painter, of Amsterdam; *se ipse pinx.*

Jacob Campo Weyermans, painter, and author of the *Lives of the Dutch Artists.*

Nicholas Verkolie, painter; *after a picture by himself.*

He also engraved two plates for the gallery of Dresden:

The Portrait of Daniello Barbaro; *after P. Veronese.*

The Sacrifice of Manoach; *after Rembrandt.*

HOVE, FREDERICK HENRY VAN. A Dutch engraver, born at Haerlem about the year 1625. The circumstances of his life are little known; he resided chiefly in London, where he was chiefly employed by the booksellers. His prints are dated from 1648 to 1692, and consist principally of portraits. He also engraved some plates for the *Historia Plantarum* of Robert Morison, and several of the plates for Quarle's Emblems. We have the following portraits by him:

James II.
 William III.
 Mary, his Queen.
 King William and Mary, on their throne.
 Thomas Sutton, Mercat. Lond. founder of the Charter-House.
 Sir Nathaniel Bernardiston, of Kelton, Suffolk.
 Arther Capel, Earl of Essex; prefixed to his murder.
 Thomas Butler, Earl of Ossory.
 Sir Edmund Bury Godfrey; prefixed to his life.
 Sir Matthew Hale; prefixed to his Origin of Mankind.
 Samuel Speed, poet.
 Sir Thomas Browne, M. D.
 Hansard Knollis, V. D. M.
 Lady Mary Armyne, grand-daughter to George, Earl of Shrewsbury.
 Mary Tracy, Lady Vere.
 Sir Henry Morgan, Governor of Jamaica.
 John Hopkins, poet.
 Joseph Moxon, mathematician.
 John Taylor, mathematician.
 William Winstanley, biographer.

HOUSEMAN, F. This artist scraped a mezzotinto of Nancy Parsons, afterwards Lady Maynard.

HOUSTON, RICHARD. An eminent English engraver in mezzotinto, and in the chalk manner, who may be ranked among the ablest and the most indefatigable artists in his branch of engraving. We have a great number of portraits, and various subjects, by him, many of which are highly esteemed. The following are his principal prints:

PORTRAITS.

Several Portraits for Holt's Lives of the Reformers.
 George II.; *after Worlidge*.
 Henry Pelham, Chancellor of the Exchequer; *after Hoare*.
 John Byng, admiral; *after Hudson*.
 James Wolfe, general.

AFTER SIR JOSHUA REYNOLDS.

Charles, Lord Cathcart.
 Philip Dormer Stanhope, Earl of Chesterfield.
 John Manners, Marquis of Granby.
 Richard Robinson, Archbishop of Armagh.
 Eliza, Duchess of Argyle, with her son and a greyhound.

Maria Walpole, Duchess of Gloucester, with her daughter.
 Lady Selina Hastings.
 Caroline, Duchess of Marlborough, with Lady Charlotte Spencer.
 The Duke of Marlborough.
 Mary, Duchess of Ancaster.
 Elizabeth, Duchess of Northumberland.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant; *after Raffaele*.
 The Temptation of St. Anthony; *after Teniers*.
 An old Man, with a beard; *after Rembrandt*; fine.
 A Man seated, with a large hat on his head; fine; *after the same*.
 Bust of a Woman, called the great Jew Bride; *after the same*.
 An old Woman plucking a Fowl; *after the same*.
 A Man holding a Knife; *after the same*.
 The Pen-cutter; *after the same*.
 The Philosopher in Contemplation; *after the same*.
 The Gold-weigher; *after the same*.
 Christ, with the Woman of Samaria; *after the same*.
 Avarice and Innocence; *after Mercier*.

HOWARD, WILLIAM. An English engraver, who flourished about the year 1665. From the resemblance of his style to that of Hollar, it is probable he may have been a pupil of that master, though by no means equal to him in merit. He engraved, among other things, a set of sea views, with shipping, dated 1665. His plates are either signed with his name at length, or with the letters W. H. joined in a cipher. **WH**.

HOY. See Hoi.

HUBER, JOHN RODOLPH. This painter was born at Basle in 1668. He was the son of Alexis Huber, a member of the council of that place, and was taught drawing for his amusement. Persisting in his desire of becoming an artist, in 1682 he was placed under the tuition of Gaspar Meyer. On the death of that master he became a disciple of Joseph Werner, under whom he studied until he was nineteen, when his instructor advised him to visit Italy. He resided some time at Mantua, where he studied the works of Giulio Romano. He afterwards went to Verona and Venice, and finally visited Rome. A residence of six years in that capital, assiduously employed in well-directed study, rendered him an accomplished designer; and on his return to Switzerland, he met with immediate encouragement. He was engaged by the Margrave of Baden Dourlach to paint a large family picture, which he executed much to the satisfaction of his employer. In 1696 he was invited to Stutgard, and was appointed principal painter to the Duke of Wurtemberg, who employed him in several large historical subjects and ceilings for his palace. He was, however, principally occupied in portrait painting, in which his surprising facility obtained him the title of the Tintoretto of Switzerland. The number of portraits he is said to have painted is almost incredible. He was esteemed a very correct designer, and his pictures are vigorously coloured. He died in 1748, aged 80.

HUBERT, FRANCIS. A modern French engraver, who flourished at Paris about the year 1780. He was a pupil of Beauvarlet, and engraved a variety of portraits, and other subjects. Among others,

La Nouvelle Heloise; after le Febvre.

Le Retour de la Nourrice; after Greuze.

HUBERTZ, C. A Dutch engraver of little note. He worked chiefly for the booksellers, and engraved several plates for the History of the Bible, published at Amsterdam in 1720, from the designs of *Picart* and others.

HUCHTENBURG. See **HUGTENBURG.**

HUDSON, THOMAS. An English portrait-painter, born in Devonshire in 1701. Mr. Hudson was the scholar of Jonathan Richardson, and became his son-in-law. After the death of his instructor, he was for several years the most occupied portrait-painter of his time. He was the master of Sir Joshua Reynolds, who introduced a taste and style which put an end to his popularity; and he retired from the exercise of his profession. He died at his villa at Twickenham in 1779, aged 78.

Landscape

*Jean Baptiste Huet
Died. 1811 - aged 66*

HUGFORD, IGNATIUS. This painter was born at Florence, of English parents, in 1703. He painted history with some reputation. Lanzi speaks favourably of a picture by him in the church of S. Felicita, at Florence, representing St. Raphael. He also painted easel pictures of historical subjects; some of which are in the Florentine gallery. He was esteemed an intelligent judge of the works of the different masters.

HUGTENBURG, JOHN VAN. This celebrated battle-painter was born at Haerlem in 1646. He was a scholar of John Wyck, and on leaving that master went to Italy, where he passed two years. Returning through France to Holland, he remained some time at Paris, where a conformity of talent gave rise to an intimacy with Vandermeulen, who showed him great kindness, and assisted him with his advice. In 1670 Hugtenburg returned to Holland, and his works were the admiration of his countrymen. Prince Eugene employed him to paint the battles of his campaigns with the Duke of Marlborough in 1708 and 1709, several of which he has engraved. In 1711 the Elector Palatine invited him to his court, for whom he painted several pictures, and was honoured with a gold medal and chain. Hugtenburg surpassed Vandermeulen in the beauty of his touch, in which he sometimes approaches the admirable style of Philip Wowermans. His pictures possess great merit; his colouring is clear and vigorous, his pencil neat, and at the same time spirited; and his skies are light and floating. He was perfectly master of the delineation of the passions; and in his pictures the characters of rage, fear, pain, and despair, are represented with the most animated feeling. His observance of the costume is always appropriate; and the expression of his heads is as correctly characteristic of the different nations as their habiliments. John van Hugtenburg has considerable claim to our attention as an engraver. He etched a great number of plates, some of which he has strengthened with the graver. They are executed in a very spirited and masterly style; many of them are from his own compositions, and some are after the designs of Vandermeulen, and other masters. In 1720, was published

at the Hague, a large folio volume of military operations, with historical observations, by Du Mont. The plates were engraved by Hugtenburg, from his own designs, as expressed in the frontispiece, "Depeintes, et graveés en taille douce par le Sieur Jean Hugtenburg." These are, however, inferior to his etchings. He also scraped some plates in mezzotinto; but he was not equally successful in that branch, and it is now difficult to meet with good impressions of them. He sometimes signed his plates with his name, and frequently with the ciphers **FB.** or **IVB.** The following are his principal works:

A Halt of Travellers, before a Forge; *Hugtenburg, fecit.*

William III. reviewing the British Army near Arnheim; *the same mark.*

A set of eight Battles, Skirmishes, and Marches; *after Vandermeulen*; marked with his cipher; ovals.

Four Mountainous Landscapes; *Vandermeulen, pinx.* with cipher.

A Halt of Sportsmen, in a landscape; *the same mark.*

A Battle of Cavalry; dedicated to the Duke D'Enghien; *the same.*

Another Battle of Cavalry; dedicated to the Duke de Chevreuse; *the same.*

A View of Lisle, with the French Army; *Vandermeulen, pinx. Hugtenburg et Baudouin, fec.*

The taking of Dole in Franche-Comté; *same inscription*; in two sheets.

Louis XIV. with his Guards, passing the Pont-neuf; *Vandermeulen, pinx. Hugtenburg, fecit.*

The Battle between the French and Germans in Italy; *D. Hoogstraeten, inv. J. v. Hugtenburg, fec. et exc.*; very fine.

A Horse-Fair in Holland; dedicated to Prince Frederick William of Prussia; *the same inscription*; very fine.

Several Battles, and other subjects, in mezzotinto.

John van Hugtenburg died in 1733, aged 87.

HUGTENBURG, JAMES VAN. He was the elder brother of the preceding artist, born at Haerlem in 1639, and was brought up in the school of Nicholas Berchem. Under that able master he made great proficiency; and on leaving his school travelled to Italy, and resided at Rome, where his talents met with encouragement, and it is probable the advantage of studying in that metropolis would have rendered him distinguished in the art; but he died young.

HULETT, JAMES. An indifferent English engraver, who flourished in the beginning of the last century. He worked chiefly for the booksellers, and engraved several of the plates for Coetlogon's Dictionary of Arts and Sciences, and for the Life of Queen Anne, published by Walker. We have also the following portraits by him:

Mary, Queen of Scots; *after Janet.*

Robert Devereux, Earl of Essex.

Thomas Fairfax, Lord Fairfax.

HULETT. Another obscure engraver, of whom nothing more is known, than that he engraved the plates for one of the editions of Fielding's Joseph Andrews. He died in Clerkenwell in 1771.

HULS, ESAIAS VAN. A Dutch engraver, born at Middleburg, in Zealand. He is said by Professor Christ to have resided at Stutgard, where he published several grotesque en-

gravings, drawn with much taste and accuracy. They are marked with his initials, E. V. H.

HULSBERG, HENRY. A Dutch engraver, was born at Amsterdam, but resided chiefly in London, where he was principally employed by the booksellers. His best works were architectural views and buildings, which he executed in a neat style, but without taste. He engraved several plates for the first volume of the *Vitruvius Britannicus*, and Sir Christopher Wren's Plans for St. Paul's. We have also by him a large view of St. Peter's church at Rome. He also engraved some portraits; among others, the following:

Sir Bulstrode Whitelocke.

Robert Warren, M. A. Rector of Bow.

Joseph Warder, physician.

Aaron Hill; prefixed to his history of the Ottoman Empire. 1711.

HULSE, or HULSIUS FREDERICK. A German engraver, said to have been a native of Frankfort. He resided some time in London, where he worked for the booksellers. F. le Comte says he was a disciple of Theodore de Brye, and his style somewhat resembles that of his master. He engraved a variety of book ornaments; among others, the small quarto frontispieces, with figures, to *Christopher Lever's History of the Defenders of the Catholic Faith*, published in 1627; and the frontispiece to *Lucan's Pharsalia*, translated by May, 1631. We have also some portraits by him; among others,

George Carleton, Bishop of Chichester.

Nicholas ab Prambesarius, physician.

HULST, PETER VANDER. A Dutch painter, born at Dort in 1652. He went early to Rome, where he attempted historical painting, but without success. He afterwards painted flowers, fruit, and reptiles, in the style of Mario di Fiori. It has been gravely asserted, "That he painted toads and frogs in perfection, and that his manner of design is entirely in the taste of the Italian school."

HUMBELOT, JAMES. An indifferent French engraver, who resided at Paris about the year 1760. He engraved some plates after Le Brun, and other masters, in a stiff tasteless style.

HUQUIER, JAMES GABRIEL. A French engraver and printseller, born at Orleans in 1695. He engraved a great number of plates, after Watteau, Boucher, and other masters, in a slight mannered style. Among others, the following:

The Five Senses; *after Watteau.*

The Temple of Diana, and the Temple of Neptune; *after the same.*

The Triumph of Galatea, and a Shepherd caught in a Storm; *after the same.*

Four Pastoral subjects of the Seasons; *after the same.*

The Four Elements; *after the same.*

A large pastoral subject; *after Boucher.*

The Five Senses; *after the same.*

The Four Seasons; *after the same.*

HUQUIER, GABRIEL. He was the son of the preceding artist, born at Paris about the year 1725, and was a pupil of his father. He painted portraits in crayons, and engraved some plates after Boucher, among which are the following:

Le Repos champetre.

Le Sommeil, et le Réveil.

Two Corps de Gardes.

A Girl with a Bird, and the Infant Travellers; a pair.

HURET, GREGORY. A French engraver, born at Lyons in 1610. "This artist," says M. Watelet, "merits, as a designer and engraver, a better reputation than he enjoys. His compositions are ingenious, his heads expressive, and his draperies well cast. As an engraver, without placing him in the rank of the great burinists, he possessed a sufficient command of the graver to accomplish every essential effect." We have by him a variety of portraits and other subjects; among which are the following:

PORTRAITS.

Pierre Segulier, Chancellor of France; *Greg. Huret, fec.*

François de Bonne, Duke de Lesdiguières; *after Dumoutier.*

Jacques Bouceau, Sieur de la Baranderie; *after A. D. Vries.*

SUBJECTS FROM HIS OWN DESIGNS.

A set of thirty-two, of the Life and Passion of our Saviour.

The Stoning of Stephen.

St. Peter preaching.

The Holy Family, with St. Catherine.

Christ crowned with Thorns.

HUTER, SIMON. A German artist, who flourished about the year 1560. He engraved very neatly on wood, and executed several cuts from the designs of Justus Amman. His prints are by no means devoid of merit. They are usually marked with the cipher **SH**. He executed, conjointly with Virgilius Solis, part of a set of small cuts for the *History of the Bible*; also, in conjunction with Justus Amman, part of the small prints for a work entitled, *Neuwe Biblisch Figuren*, printed at Frankfort 1564, from the designs of Justus Amman.

HUTIN, FRANCIS and CHARLES. These brothers were natives of France, and flourished at Paris about the year 1760. They etched several plates in a slight mannered style; among others:

The Seven Works of Mercy; *from their own designs.*

The Twelve Apostles; *the same.*

Apollo and Daphne; *after de Troy.*

HUYBERTS, C. A Dutch engraver, who resided in England about the year 1696. He engraved some anatomical subjects for a work, entitled, *Johannis Gaubii Epist. Prob. prima ad Fed Ruyschium*, M. D. 1696. He also engraved the Triumph of Julius Cæsar, nine plates, after Andrea Mantegna.

HUYS, or HUS, PETER. An old Flemish engraver, who resided at Antwerp about the year 1571; by him we have some small plates of scriptural subjects, and the prints in a work, called *Monumenta Humanae Salutis*, by Arius Montanus. 1571.

HUYSMAN, or HOUSEMAN, CORNELIUS. This painter was born at Antwerp in 1648. He was the son of an eminent architect, who purposed bringing him up to his own profession, but dying when he was very young, he was placed under the tuition of Gaspar de Wit. The landscapes of Jacques Artois were then in the highest estimation, and Huysman went to Brussels for the purpose of studying under that master. The fine forest of Soignes, in the vicinity of that city, was the scene of his studies, and his pictures represent the most interesting views of it. He afterwards settled at Mechlin, where he resided the remainder of his life, and is generally called Huysman of Mechlin. His landscapes are painted in a great style, and partake more of the atmosphere of Italy than his own country. His pencil is uncommonly bold and firm, and his colouring rich and harmonious. He embellished the fore-grounds of his pictures with plants, and the foliage of his trees is light and spirited. His pictures are decorated with figures and cattle, well drawn, and pleasingly grouped. He died in 1727, aged 79.

HUYSMAN, or HOUSEMAN, JAMES. This painter, who was also a native of Antwerp, in 1656, was probably related to the foregoing artist. He was a scholar of Giles Backereel, and proved a reputable painter of history and portrait. He visited England in the reign of Charles II. and met with great encouragement, notwithstanding Sir Peter Lely was then in the height of his fame. Among the beauties at Windsor is the portrait of a lady, which is little inferior to those by Sir Peter. He painted a very beautiful portrait of the Duchess of Richmond, in the habit of a cavalier in the time of the civil war; buff, with blue ribbands. The picture is in the palace of Kensington. He died in London in 1696, aged 40.

HUYSUM, JUSTUS VAN, the ELDER. A Dutch painter, born at Amsterdam in 1659. He was educated under Nicholas-Berghem, and gave proof of considerable ability on leaving that master. He was not content with confining himself to painting landscapes and animals; he attempted history, portrait, battles, sea-pieces, and flowers, and the versatility of his talent rendered him respectable in all. He would probably have established a more solid reputation by attaching himself to one particular branch. His pictures of flowers and fruit appear to have been the most esteemed of his works; and from his success in them, it is probable that his son was induced to pursue a similar walk in the art, in which he greatly surpassed his father. Justus van Huysum died in 1716, aged 57.

HUYSUM, JOHN VAN. This celebrated flower-painter was the eldest son of the preceding artist, born at Amsterdam in 1682. He was instructed in the art by his father, and it was not long before he could dispense with his assistance. The talent of flower-painting has been considered by many as a very inferior department of the art; it has nevertheless raised the reputation of John van Huysum to a brilliant rank among the painters of his country. Having seen some of the best productions of de Heem and Mignon, he was ambitious of surpassing them, by an attentive study of nature in the most beautiful flowers, and the most delicious fruits, of which his pictures exhibit a most delicate

selection. His taste in the arrangement of his groups is superior to every other artist in his walk; and though his pictures appear to be so exquisitely finished, that they may be said to rival the velvet softness of nature; his touch, though precious, is broad and facile. The fame of Van Huysum rose to the highest pitch, and the most curious florists of Holland were ambitious of supplying him with their choicest flowers for the materials of his pictures. He usually arranged them in elegant vases, of which the ornaments and bas-relief were finished in the most polished and beautiful manner. His fruit-pieces, though admirable, are inferior to his flowers. Those painted on a clear or yellow ground are most esteemed, and are distinguished from his early works, which are usually on a dark one, by a superior style of pencilling, and a more harmonious colour. He frequently introduced a bird's nest, with eggs, into his pictures, which, with the insects, butterflies, dew-drops, &c. are represented with a truth and precision that is perfect illusion. John van Huysum also distinguished himself as a landscape painter. His pictures of that description are painted in imitation of those of Glauber and Lairesse, and are more estimable for the neatness of their execution than originality of style or truth of colouring. He died in 1749, aged 67.

HUYSUM, JUSTUS VAN, the YOUNGER. He was the younger brother of John van Huysum, born at Amsterdam about the year 1684. It does not appear that he had any particular instruction; but he painted battle-pieces with extraordinary spirit and facility, and would probably have acquired a great reputation in those subjects, had he not been cut off in the bloom of life, at the age of 22.

HUYSUM, JACOB VAN. This artist was the younger son of Justus van Huysum the elder, born at Amsterdam about the year 1680. His chief merit consisted in copying and imitating the precious pictures of John van Huysum, which he did so successfully, that they have sometimes been mistaken for the works of that master. He came to England in 1721, and would have been thought an excellent painter in his way, if some of the pictures of his brother had not preceded him. He did not always servilely copy the works of John, but painted similar subjects from his own designs, which, though less finished, and less delicately coloured, are not without great merit. He died in 1746, aged about 66.

J

JACKSON, JOHN BAPTIST. An English engraver on wood, who flourished about the year 1740. Early in life he went to Paris, and worked some time for Papillon, but not meeting with much encouragement he went to Venice, where he executed several wooden cuts, in imitation of the drawings of the great masters, with considerable success. He also engraved several book ornaments and vignettes. Among his single prints is a Descent from the Cross, after Rembrandt, executed in a very spirited style; but his principal work was a set of seventeen large cuts in chiar-oscuro, published at

Venice by Gio. Bat. Pasquali in 1745, entitled, *Titiani Vecellii, Pauli Caliari, Jacobi Robusti, et Jacobi de Ponte, opera selectiora, a Joanne Baptista Jackson, Anglo, ligno caelata, et coloribus adumbrata.* Among these are the following:

- St. Peter Martyr; *after Titian.*
- The Descent of the Holy Ghost; *after the same.*
- The Martyrdom of St. Mark; *after Tintoretto.*
- The Murder of the Innocents; *after the same.*
- The Presentation in the Temple; *after P. Veronese.*
- The Marriage of St. Catherine; *after the same.*
- Christ praying in the Garden; *after Basan.*
- The Entombing of Christ; *after the same.*
- The Raising of Lazarus; *after the same.*

JACKSON, ROBERT. An English engraver, mentioned by Mr. Thoresby in his *Ducatus Leodensis*. He is said to have engraved some portraits in mezzotinto, a wooden cut of Algernon Sidney, &c.

JACOB, LOUIS. A French engraver, born at Lisieux, in Normandy, in 1712. He went young to Paris, and was first a pupil of Gerard Scotin the younger. He was afterwards instructed by John Audran. His works are not numerous, nor are they much esteemed. His drawing is incorrect, and his heads want both character and expression. We have, among others, the following by him:

- Perseus and Andromeda; *after P. Veronese*; for the Crozat collection.
- The Departure of the Israelites from Egypt; *after the same*; for the same collection.
- The Adoration of the Shepherds; *after the same*; for the same.
- Rebecca meeting the Servant of Abraham; *after the same.*

JACOB, JOHN. A German mezzotinto engraver, born at Vienna in 1733. He visited London for the purpose of improvement, where he scraped a few plates. He engraved a great variety of prints after his return to Germany. Among others, we have the following by him:

PORTRAITS.

- George Sackville Germaine, Viscount Sackville; *after Reynolds.*
- Mary, Countess of Corke; *after the same.*
- Joseph Adam, reigning prince of Schwarzenberg; *after Kollonitz.*
- Elizabeth, Princess of Wurtemberg Stuttgart. 1783.
- Carlo Antonio Martini; *after Moesner.*
- Francis Ferd. Schroetter; *after Donat.*

VARIOUS SUBJECTS.

- The Academy of Vienna, with the Portraits of the members; *after Guadal.*
- A Bull attacked by Dogs; *after Rhein.*
- A Stag-hunt, by moonlight; *after Casanova.*
- A Tiger killed by the Prince of Nassau-Siegen; *after the same.*

JACOBONI, GIOVANNI BATISTA. An Italian engraver, who flourished at Florence about the year 1760. He engraved several plates for the *Museo Fiorentino*. The following are by him:

An Angel protecting a Child from an Evil Genius; *after A. Sacchi.*

The Holy Family; *after Raffaele.*

The Virgin and Infant; *after Sebo. Conca.*

St. Fidelis de Simaringa; *after the same.*

JACOBS, LUCAS. See LEYDEN, LUCAS VAN.

JACOBS, SIMON. A Dutch portrait painter, born at Gouda in 1520. He was a scholar of Charles d'Ypres. His style was peculiarly adapted to the branch of art he made choice of; his colouring was pure and brilliant; his touch free and decided, and he drew very correctly. This artist was killed at the siege of Haerlem in 1572, at the age of 52.

JACOBSZ, JURIAEN. This painter was born at Hamburg in 1610. He visited Antwerp when young, where he entered the school of Francis Snyders. Like his celebrated master, he excelled in painting huntings and combats of animals, which were designed and painted with all the fire and spirit which those subjects require; and, according to Descamps, his pictures of that description are little inferior to those of Snyders. He was also a very respectable painter of history and portraits. His works are principally at Amsterdam, where he resided several years, and was greatly respected. He died in 1664, aged 54.

JACOBSZ, HUBERT, called GRIMANI. A Dutch portrait painter, born at Delft in 1599. Having learned the rudiments of art in his own country, he went to Venice, where he studied with attention the works of Titian, and became an excellent colourist. His talents recommended him to the patronage of the Doge Grimani, in whose employment he passed nine years, and was usually called by the name of Grimani. He afterwards returned to Holland, where he followed his profession with great reputation. He died at the Briel in 1628 or 1629.

JACONE. This painter was a native of Florence, and flourished about the year 1525. He was a friend and coadjutor of Andrea del Sarto, and assisted that master in some of his works. Vasari describes him as a bold, but a fantastical designer, and extravagant and outrageous in his attitudes. His best works were imitations of the style of del Sarto, and some pictures in the churches at Cortona. He died in 1555.

JACOBUS. An old German engraver on wood, who flourished as early as the year 1480. His principal works were sixteen or eighteen cuts of the Life of Christ, some of which are signed with his name *Opus Jacobi.* Papillon mentions a large upright engraving by this artist, he says, it belonged to a set of prints representing the history of Rome, in allegorical figures, and adds, that it was well executed.

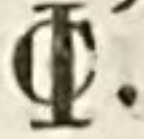
JACOPSEN, H. A Flemish engraver, who lived about the year 1620. He engraved a set of plates, chiefly portraits, for a History of the Netherlands, published in that year.

JACQUART, ANTOINE DE. This artist was probably a native of France; he is said by F. Le Comte to have engraved small vignettes, with figures and grotesque ornaments, which he usually marked with the letters A. D. I. F.

JAGER, R. An obscure engraver; from his name probably a Dutchman, by whom we have an indifferent etching, representing the Fleets of Spain and Holland, without a date.

JAMESONE, GEORGE. This eminent painter was styled the Vandyck of Scotland, to which honourable title he had a double pretension, not only for having surpassed all his countrymen as a portrait painter, but from his pictures being sometimes attributed to that master. George Jamesone was the son of Andrew Jamesone, an architect, born at Aberdeen in 1586. It is not known at what time he went abroad, nor how long he remained on the continent; but he resided some time at Antwerp, where he had the advantage of studying in the school of Rubens, at the time when Vandyck was also his disciple. On his return to Scotland he was much employed in painting portraits, both in oil and in miniature; and occasionally painted both history and landscape. His largest portraits were generally somewhat less than life. The excellence of Jamesone consisted in delicacy and softness, a clear and brilliant colouring, without much shadow; principles he acquired in the great school in which he was educated. When Charles I. visited Scotland in 1633, the magistrates of Edinburgh employed Jamesone to make designs of the Scottish monarchs, with which the King was so much pleased, that enquiring for the artist, he sat to him, and presented him with a diamond ring from his finger. There are many of the works of Jamesone in the mansions of the nobility of Scotland; but the greatest collection of them is at Taymouth, in the possession of the Earl of Breadalbane. The portrait of Jamesone, by himself, is in the Florentine gallery of painters. Though the works of this estimable painter are little known in England; his merit is highly and justly esteemed in his own country. Arthur Johnston, the poet, addressed to him an elegant epigram on his picture of the Marchioness of Huntley; and after his death, which happened in 1644, at Edinburgh, a latin elegy was published by David Wedderburne.

JAMITZER, or JAMNITZER, BARTHOLOMEW. A German engraver, who, according to Professor Christ, resided at Nuremberg, and flourished about the year 1547. He is said by that author to have engraved some plates, which he marked with his initials, and the date, but he has not specified the subjects.

JAMITZER, or JAMNITZER, CHRISTOPHER. He was probably of the same family, born at Nuremberg about the year 1560. He published a set of grotesque subjects in 1600, etched with lightness and spirit. We have also by him the following. His mark is .

His own Portrait, studying perspective.

A set of twelve plates of the Sports of Children.

A set of twelve, of Children mounted on Sea Monsters.

Four plates of Children, with the Wings of a Bat.

A Dance of four Children round a Tree.

A set of six Grotesque subjects.

JAMPICOLI. See GIAMPICOLI.

JAN, LANGEN. See BOCKHORST.

JANOTA, JOHN GEORGE. This artist was a native of Bohemia in 1747. When young, he was taken under the protection of the Prince of Lichtenstein, who sent him to study in Italy. Soon after his return he was admitted a member of the Imperial Academy of Vienna. He engraved some portraits, and several plates, from the pictures in the Lichtenstein gallery. Among others the following:

PORTRAITS.

The Emperor Joseph II.
The Archduke Maximilian.

SUBJECTS.

Bust of a young Man; *after Rembrandt*.
Christ bearing his Cross; *after Leonardo da Vinci*.
St. Catherine of Siena praying; *after Aless^o Allori*.
The Funeral pomp of Joseph Wenceslas, Prince of Lichtenstein.

JANSON, JACOB. A Dutch painter, who flourished about the year 1785. He resided at Leyden, and painted landscapes and cattle, in which he imitated the finished style of Paul Potter. He etched a few plates from his own designs; among which is a landscape with a cow and two sheep, executed with neatness and spirit.

JANSSEN, CORNELIUS, improperly called JOHNSON. This eminent portrait painter was born at Amsterdam in or about the year 1590. He had already reached considerable celebrity in his own country, when he visited England in 1618. He met with very flattering encouragement, and was taken into the service of James I. whose portrait he painted several times. His pictures are distinguished by a neat finish, and a clear style of colouring. They are generally painted on board, are featured by a fair character of nature, and though somewhat stiff and formal, are remarkable for a truth and tranquillity in the countenances, which is peculiar to him. One of his finest portraits was that of Sir George Villiers, father of the famous Duke of Buckingham, one of his hands resting on a greyhound, painted with as much spirit as the animals of Snyders. Janssens was less employed after the arrival of Vandyck; although he remained in England until 1648, as appears by his passport, recorded in the Journals of the House of Commons, dated 10th of October, 1648. He returned to Holland, and died at Amsterdam in 1665, aged about 75.

JANSSENS, ABRAHAM. An eminent Flemish painter, born at Antwerp in 1569. He was endowed with an extraordinary genius; his first efforts surpassed those of every competitor, and he became one of the most celebrated painters of his time. He painted several distinguished historical pictures for the churches in Flanders, which justly entitle him to an elevated rank among the able artists of the Flemish school. His compositions and his design possess the judgment and the fire of the greatest masters, supported by an admirable colour, and an intelligent conduct of the chiar-oscuro. With such powers he had acquired a brilliant reputation, when the extraordinary talents of Rubens began to display themselves, and the transcendancy of his success is said to have excited in Janssens a disgust, which threw him into dissipation and excesses that impaired his fortune and injured his reputation. Confident in his own ability, but not sufficiently appreciating that of his rival, he had the imprudence to send a defiance to

Rubens to paint a picture in opposition to him, when he was in the very zenith of his fame. Rubens declined the challenge in the most dignified manner, observing, that he would readily accept the proposal, when Janssens had proved himself worthy of becoming his competitor, and that in the mean time, the public was sure to do ample justice to them both. There are many fine pictures by Abraham Janssens in the churches in Flanders. At Antwerp, in the church of the Carmelites, is an altar-piece by him of the Entombing of Christ, and another of the Virgin and Child, with St. Catherine, St. Cecilia, and other Saints. In the cathedral at Ghendt, an Ecce Homo, and a Descent from the Cross, finely composed, and of the grandest effect. In the gallery of the Elector Palatine, is one of his most capital works, representing the Raising of Lazarus.

JANSSENS, VICTOR HONORIUS. This painter was born at Brussels in 1664. He was the son of a tailor, who intended to bring him up to his own business, but showing a disposition for the art, his father was induced to place him under the care of an indifferent painter, named Volders, under whom he studied seven years, and even with this subordinate instruction, he made a progress that surpassed all his contemporaries. On leaving his master, he discovered an ability which recommended him to the notice of the Duke of Holsteyn, who invited him to his court, and appointed him his painter, with a considerable salary. After passing four years in the employment of that prince, he solicited and obtained his permission to visit Italy; and the liberality of his patron supplied him with the means of undertaking the journey. He prosecuted his studies at Rome with great assiduity, and soon distinguished himself as a ready and correct designer. He formed an intimacy with Tempesta, and frequently painted the figures in his landscapes. The desire of revisiting his native country induced him to leave Rome, where he was in full employment and reputation, and he returned to Brussels. He had hitherto confined himself to small or easel pictures; but he was now called upon to exert his talents on a larger scale, being commissioned to paint several altar-pieces for the churches at Brussels, and the other cities of Brabant. In 1718 he was invited to Vienna, and was made painter to the Emperor of Germany. After a residence of three years at Vienna, M. Descamps informs us that he visited London; but no mention is made of him in the Anecdotes. Among the most esteemed of his large pictures are, St. Roch curing the Diseased, in the church of St. Nicholas, at Brussels; and St. Charles Borromeus interceding with the Virgin for the persons infected with the plague, in the church of the Carmelites. Janssens possessed a ready and inventive genius; his design is tolerably correct, and there is a melting tenderness in his tones that approaches the best colourists of his country. The expression of his heads is graceful and expressive, particularly in his easel pictures, which are preferable to his larger works. He died in 1739, aged 75.

JANSSENS, H. A Flemish engraver, by whom we have some plates of ornaments for goldsmiths and jewellers, enriched with figures and other embellishments, executed in a neat and delicate style. Some of his prints are from his own designs, and others after *H. Tangers* and other masters.

JANSSENS, PETER. A Dutch painter on glass, born at Amsterdam in 1612. He was a scholar of John van Bronckhorst, a celebrated artist in that branch. He executed several windows in the churches of Holland, from his own compositions, which were greatly admired. His compositions are ingenious, and he was a correct designer. He

died in 1672, aged 60. According to Le Comte, he engraved some plates of devotional subjects, and images of the Virgin.

JANSSENS, J. ALEXANDER. A Flemish engraver, who was probably related to Victor Honorius Janssens, the painter mentioned in a preceding article. We have by him a set of plates of subjects from the life of Achilles, after pictures by that artist, finely composed, with a commanding effect of light and shadow; they are etched in a neat free style.

JANSZ, EGBERT. A German engraver, who flourished about the year 1660. We have by him a set of small prints, entitled, *Icones venantium species varias, &c.* 1663, after Antonio Tempesta. He worked chiefly with the graver, in a style somewhat resembling that of Crispin de Passe.

JARDIN, or JARDYN, KAREL DU. This charming painter was born at Amsterdam in 1640. He was a disciple of Nicholas Berghem, and was unquestionably the ablest scholar of that celebrated master. With the advantage of such instruction, his progress was extraordinary; and to perfect himself he travelled to Italy when he was yet very young. On his arrival at Rome he was received with distinction into the Bentevogel society, where they conferred on him the title of *Barbe de Bouc*. His studies were as assiduous and constant as his attendance on the convivialities of the society: and his pictures rose into great estimation at Rome, where they were admired beyond those of any artist of his country. After a residence of several years at Rome he returned to Holland, where his pictures were not less admired than they had been in Italy, and he met with great employment. Notwithstanding this flattering encouragement, his desire of revisiting Italy prevailed, and he embarked for Venice, where he died soon after his arrival, in the thirty-eighth year of his age. The pictures of Du Jardin are more conformable to the taste of Italy than that of Holland, and they generally exhibit a warmth and brilliancy of atmosphere, which are entirely Italian. His skies are clear and sparkling, and his landscapes are always of the most pleasing scenery. They are decorated with charming figures and animals, in which, to the truth and finish of Paul Potter, he unites a taste which is not found in the works of that celebrated cattle painter. As he died young, and his pictures are highly wrought up, they are scarce, and are very valuable. Karel du Jardin has left us about fifty-two admirable etchings of landscapes, figures, and animals. They are executed with uncommon taste and spirit; his point is extremely playful, yet determined, and manifests the hand of the great painter. They are sometimes signed with his name at length, and sometimes with the initials K. D. I. or K. D. V. I. fec., with the date. As these interesting prints are not very rare, a particular detail of them is not judged necessary.

JARDINIER, CLAUDE DONAT. A French engraver, born at Paris in 1726. He was first instructed by Nicholas Dupuis, but was afterwards a pupil of Lawrence Car's. His plates are executed with the graver in a firm and agreeable style. We have the following, among others, by him:

The Virgin and Child; after the picture by C. Maratti; in the Dresden collection.

The Genius of Glory and Honour, represented by a figure in the air, holding a crown, surrounded by cherubs; after An. Caracci.

A Mother, with three Children; *after Greuze.*

A Girl sleeping; *after the same.*

Two Soldiers playing at Cards; *after Valentin.*

JEAURAT, ETIENNE. Mr. Strutt has been led into an error in respect to this artist, by the mistake of Basan. He states him to have been an engraver, and attributes to him three plates which are well known to have been executed by Edme Jeaurat, mentioned in the succeeding article. Etienne Jeaurat was a painter, and became a member of the French Academy in 1743. He painted history and domestic subjects; but I believe he never engraved. He made the designs for a set of plates for Fontaine's Fables, which were engraved by Edme Jeaurat about the year 1736.

JEAURAT, EDMÉ. An eminent French engraver, born at Paris about the year 1680. He was a pupil of Bernard Picart. This artist possessed the talent of expressing in his prints, the peculiar style of the painter from whose work he engraved. His drawing is tolerably correct, and his execution is bold and free, with a fine effect of light and shadow. The following are his principal plates:

The Portrait of Peter Puget, called the Michael Angelo of France; *after Puget the younger.*

The Meeting of David and Abigail; *after N. Vleughel.*

The Resurrection; *after the same.*

Thetis plunging Achilles into the Styx; *after the same.*

Telemachus in the Island of Calypso; *after the same.*

The Triumph of Mordecai; *after le Clerc.*

Christ among the Doctors; *after the same.*

Achilles discovered among the Daughters of Lycomedes; *after the same.*

St. John Baptist baptising the Jews; *after N. Poussin.*

Pan and Syrinx; *after P. Mignard.*

The dead Christ on the knees of the Virgin; *after le Brun.*

The Interview between Jacob and Rachel; *after P. F. Mola*; for the Crozat collection; very fine.

The Repose in Egypt; *after the same*; for the same collection.

The Finding of Moses; *after P. Veronese*; for the same; fine.

JEGHER, CHRISTOPHER. A German engraver on wood, born about the year 1590. He resided chiefly at Antwerp, where his merit recommended him to the particular notice of Rubens, who employed him to execute several wooden cuts from his designs, which he intended to publish. They are cut in a bold free style, with spirited strokes, in imitation of the cross hatchings with a pen, and produce a very powerful effect. After the death of Rubens, Jegher purchased the greater part of the blocks, and republished the prints on his own account. He also worked after the designs of other masters; and among others, a Crucifixion; *after F. Frank*; dated 1637. The following are all *after Rubens*; the best impressions are with the name of Rubens as the publisher, those with the name of Jegher substituted are the second, and less valuable.

The Bust of a Man, with a thick beard; in chiar-oscuro.

Susanna and the Elders.

The Repose in Egypt.

The infant Jesus and St. John playing with a Lamb.

The Coronation of the Virgin.

Christ tempted by Satan.

Hercules destroying Fury and Discord.

Silenus drunk, supported by two Satyrs; the same subject is engraved by Bolswert.

Lovers in a Garden, called the Garden of Love.

JEHNER, J. An English mezzotinto engraver, by whom we have, among others, the following prints :

The Portrait of William Henry Cavendish Bentinck, Marquis of Titchfield; *after Reynolds*.

The Earl of Barrymore, as Cupid; *after Cosway*.

The Four Seasons; *after Breughel*.

JENICHEN, or JENCKEL, BALTHAZAR. An engraver of little note. He was apparently a German, and executed with the graver some small plates, in a style somewhat resembling that of Hans Sebald Beham, but greatly inferior in every respect. We have by him a set of small plates of the Labours of Hercules, dated 1568, and a battle-piece. He usually marked his plates with his initials, enclosed in a small square, with the date.

JENNER, THOMAS. An English engraver and printseller, who flourished about the year 1650. We have the following portraits by him, but indifferently executed :

Oliver Cromwell.

Francis Manners, Earl of Rutland.

Sir William Wadd, or Waad, Lieutenant of the Tower.

He also etched a plate of a large Ship, called the Soverayne of the Seas; dated 1653.

JERVAS, CHARLES. This painter was a native of Ireland, and was for a short time a pupil of Sir Godfrey Kneller. According to Lord Orford, "Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection." He is said to have instructed Pope to draw and paint, who has celebrated him with more enthusiasm than felicity. Perhaps some of the least happy lines in the works of that great poet are in his short epistle to Jervas. Speaking of the families of some ladies, he says;

" Oh, lasting as thy colours, may they shine,
Free as thy stroke, yet faultless as thy line;
New graces yearly, like thy works display,
Soft without weakness, without glaring gay,
Led by some rule, that guides, but not constrains,
And finished more through happiness than pains."

Posterity has appreciated more justly the *excellence* at whose shrine this incense is lavished. With pretensions, almost too contemptible to be noticed, such was "the badness of the age's taste, (says Lord Orford) and the dearth of good masters, that Jervas sat at the head of his profession, and his own vanity thought no encomium disproportionate to his merit. Yet he was defective in drawing, colouring, and composition; and even in that most necessary, and perhaps most easy talent of a portrait-painter, likeness. In general, his pictures are a light flimsy kind of fan painting, as large as life." A generally-known anecdote of this artist exhibits, in a very whimsical light, the conceit and

vanity of Jervas. Having, as he thought, succeeded in copying, and in his own mind surpassing, a picture by Titian, he looked first at the one then at the other, exclaiming, with parental complacency, "Poor little Tit! how he would stare." He died in 1739.

IGONET, MARY MAGDALEN. According to Basan, this lady was a native of Genoa, but resided at Paris in 1767, when he published his *Dictionnaire des Graveurs*. She engraved some prints after Mieris and other masters.

IMBERT, JOSEPH GABRIEL. A French painter, born at Marseilles in 1666. He was a scholar of Charles le Brun, and afterwards of A. F. Vander Meulen; but he did not follow the style of either of those masters. He had acquired considerable reputation as a painter of history, when he became a monk of the order of St. Bruno, at the Carthusians of Villeneuve d'Avignon, in the thirty-fourth year of his age. He was afterwards chiefly employed in painting altar-pieces for the churches of his order, particularly that of his own monastery. His most esteemed work is the great altar-piece of the Carthusians at Marseilles, which is highly spoken of by M. Watelet. He died in 1749, aged 83.

IMOLA, INNOCENZIO FRANCUCCI, called DA. This painter was a native of Imola, though he principally resided at Bologna. In 1506 he entered the school of Francesco Francia, but, according to Malvasia, he afterwards passed some years at Florence, under Mariotto Albertinelli. His style partakes of that of il Frate and Andrea del Sarto, whose works he appears to have studied attentively. His pictures are numerous in the churches at Bologna; and in some of them he approaches so near to the beauty and simplicity of Raffaello, that they appear to have been painted from his designs. Such are his fine frescos in the chapter of S. Michele in Bosco, representing the Four Evangelists, the Annunciation, the Death of the Virgin, and the Assumption. The principal altar-piece in the same church may be ranked among his most admired productions; it represents the Virgin and Infant in the clouds, and below St. Michael, St. Peter, and St. Benedict. It is designed entirely in the taste of Raffaello. Some of his altar-pieces have small pictures under them, which are extremely beautiful; as in the church of S. Giacomo, under his large painting of the Marriage of St. Catherine, there is an exquisite little picture of the Nativity. In S. Matteo, is an altar-piece of the Virgin and Infant, with several Saints, and below five small pictures, representing Christ appearing to Magdalen in the Garden; the Presentation in the Temple; St. Peter Martyr; the Nativity; and Christ disputing with the Doctors. That he was well skilled in architecture he has shown, in his immense fresco work in the dome at Faenza, and at the Osservanti at Pesaro, in which his landscape and perspective are compared by Lanzi to Leonardo da Vinci. He usually avoided those subjects which called for crowded compositions, or violence of attitudes, as ill suited to his cast of mind, which was remarkable for meekness and placidity. According to Malvasia, he died of a pestilential fever, at the age of 56.

IMPARATO, FRANCESCO. A Neapolitan painter, who flourished about the year 1565. He was first a disciple of Giovanni Filippo Criscuolo, but afterwards had the advantage of studying under Titian, at Venice. On his return to Naples, he proved how much he had profited by that great master's instruction, by the picture he painted for S. Maria

la Nuova, of the Martydom of St. Andrew. His most esteemed work was his picture of St. Peter Martyr, in the church dedicated to that Saint. In S. Severino is another fine picture of the Annunciation.

IMPARATO, GIROLAMO. He was the son of the preceding artist, and flourished at Naples about the year 1620. Having been instructed in the rudiments of the art by his father, he went to Venice, where he passed some time, and afterwards travelled through Lombardy, and studied the works of Coreggio at Parma. He was a respectable painter of history, though inferior to his father. His most esteemed performance is his picture of La Madonna del Rosario, with several saints, and a glory of angels, in the church of S. Tommaso d'Aquino at Naples; which, according to Dominici, is finely composed, and designed with great beauty and taste.

IMPERIALI, GIROLAMO. This artist was a native of Genoa, and flourished about the year 1640. He first applied himself to the study of painting, but quitted that pursuit to learn engraving, under Giulio Bensi. We have several etchings by him, especially portraits.

INDIA, TULLIO. This painter was a native of Verona, and flourished about the year 1530. According to Vasari, he distinguished himself by several works in fresco, and excelled in portrait painting.

INDIA, BERNARDINO. He was the son of Tullio India, born at Verona about the year 1535. There are several of his pictures in the churches and in the private collections at Verona. They are dated from 1568 till 1584. His works are distinguished by strength of character, and a tasteful design, in which he seems to have imitated the great style of Giulio Romano.

INGEGNO, L'. See ASSISI.

INGHEN, WILLIAM VAN. A Dutch painter, born at Utrecht, according to Houbraken, in 1651. Weyermans says, in 1650. After learning the rudiments of design in his native city, he was placed under the tuition of Peter Grebber, at Haerlem, and studied under that master until he was twenty years of age, when he travelled to Rome, where he entered the school of Carlo Maratti, but did not continue longer than a year under that master. He afterwards went to Venice, where the charm of Venetian colouring seems to have seduced him from an attention to design, in which he is very deficient. On his return to Holland, he settled at Amsterdam, and painted history and portraits with considerable success. He died at Amsterdam, but the year of his death is not mentioned.

INGOLI, MATTEO. This painter was born at Ravenna in 1587. He went young to Venice, where he became a scholar of Luigi del Friso. Boschini asserts, that he adopted as models the works of Palma and Paolo Veronese; but Lanzi thinks he aspired to a style less vague and more solid, as appears in his picture of the Last Supper, in S. Apollinare, and other works, which are characterised by correctness and taste. This estimable artist, in the prime of life, fell a victim to the plague, which visited the Venetian states in the year 1631.

INGOUF, PETER CHARLES. A modern French engraver, born at Paris in 1746. He was a pupil of John James Flipart, and has engraved several plates in the neat finished style of that artist, which possess considerable merit. Among others, we have the following by him :

The Portrait of John George Wille; *after a drawing by his son.*

Four Heads, of various characters; *after Greuze.*

La Paix du Ménage; *after Greuze*; etched by Moreau, and finished with the graver by P. C. Ingouf.

La bonne Education; *after the same; by the same.*

A Girl caressing a Dog; *after the same.*

The contented Mother; *after P. A. Wille.*

The discontented Mother; *after the same.*

INGOUF, FRANCIS ROBERT. He was the younger brother of the foregoing artist, born at Paris in 1747, and was also instructed in engraving by John James Flipart. We have several plates by him of portraits, and various subjects, executed in a finished and agreeable style, very creditable to his talent; among which, are the following :

PORTRAITS.

John James Flipart, engraver; a medallion.

Simon, printer.

Bust of John James Rousseau; from a model in wax.

Gerard Douw, playing on the violin to his bird; *after a picture by himself.*

Armand Jerome Bignon, master of the ceremonies; *after Drouais.*

VARIOUS SUBJECTS.

A Boy presenting a Bird to a Cat; *after A. Vanderwerf.*

The Winter Evening; *after Freudenberg.*

The Soldier on furlough; *after the same.*

The Ambulating Merchant; *after the same.*

The Return of the Labourer; *after Benazech.*

INGRAM, JOHN. An English engraver, who flourished about the year 1760. After learning the first principles of engraving in his native country, he went to Paris, in 1755, where he greatly improved his style, and engraved in a neat manner several vignettes, and other ornaments of books, and some plates after Bradley, Boucher, and others. He was afterwards employed in engraving for the Academy of Sciences, at the time when Basan published his Dictionary of Engravers in 1767.

JOANES. See JUANES.

JOANSUINI, GIACOMO. This artist appears to have been a painter as well as an engraver. His name is affixed to an etching representing the Presentation in the Temple, very indifferently executed. It is inscribed, *JacobuJoansuinus pictor et incisor.*

JODE, GERAD DE. A Flemish engraver and printseller, born at Antwerp in 1541. This respectable artist was the head of a family greatly distinguished in the art of engraving.

He engraved several plates of historical and geographical subjects, in which his style appears to have been an humble imitation of that of *Cornelius de Cort*. The following are his principal prints :

A set of twenty-nine Portraits of the Popes. 1585.

A Roman Triumph, in twelve sheets ; *after M. Hemskerk*.

The Crucifixion ; a large print, in three sheets ; marked G. de Jode ; *after Michael Angelo Buonaroti* ; without the name of the painter.

JODE, PETER, the ELDER. He was the son of the preceding artist, born at Antwerp in 1570. After being taught the rudiments of design by his father, he was instructed in the art of engraving by Henry Goltzius. He afterwards went to Italy for improvement, particularly in drawing, and engraved several plates from the works of the great masters. About the year 1601, he returned to Antwerp, where he distinguished himself by various prints, after the principal Flemish painters. His drawing is very correct ; and though his command of the graver is less daring and bold than that of his instructor, he is also less mannered and extravagant. We have several portraits by him, as well as historical subjects, of which the following are the principal :

PORTRAITS.

Erycius Puteanus, or Henry du Puy, a learned Hollander ; in a circle formed by a serpent ; *Pet. de Jode, sculp. J. Meytens, exc.*

Joannes Bocatius ; *Titian, pinx. Pet. de Jode, fecit.*

Ferdinand Count Palatine of the Rhine ; oval ; *after Rubens.*

Philip III. King of Spain ; oval ; *after the same.*

Francis de Mello, Count d'Azumar ; *P. de Jode, fec.*

Ambrose Spinola ; *the same.*

VARIOUS SUBJECTS.

The Five Senses ; *apparently from his own designs.*

The Life and Miracles of St. Catherine of Siena ; twelve plates ; *after Francesco Vanni.* 1606.

The Life of Christ ; in thirty-six plates ; without the painter's name.

The Virgin and Child ; *after Titian.*

The Marriage of St. Catherine ; *after the same.*

The large Holy Family ; *after the same.*

The Adoration of the Shepherds ; *after Ad. van Oort.*

Christ, with Nicodemus ; *after the same.*

The Decollation of St. John ; *after Rubens* ; oval ; scarce.

Christ giving the Keys to St. Peter ; *after the same* ; fine ; the best impressions are before the address of Vanden Enden.

The crowning of St. Catherine ; *after the same.*

The Last Judgment ; *after John Cousin* ; on twelve plates ; one of the largest prints known.

Peter de Jode, the elder, died in 1634, aged 64.

JODE, PETER, the YOUNGER. He was the son of the preceding artist, born at Antwerp in 1606, and was instructed by his father, who he surpassed in the taste and facility with which he handled the graver. His plates are very unequal, and Basan says of him, that " in some of his prints he has equalled the best engravers, and in others he has sunk be-

low himself." Perhaps his best performances are his portraits, several of which he engraved from Vandyck. He will ever be esteemed a very reputable artist, though inferior to his contemporaries, the Bolswerts, Pontius, and Vostermans. The following are his most esteemed prints :

PORTRAITS AFTER VANDYCK.

Charles I.
Henrietta Maria, his Queen.
Thomas Wentworth, Earl of Strafford.
Prince Rupert.
Catherine, Countess of Newburgh.
Peter de Jode, junior; *se ipse scul.*
Jacob Jordaens, painter, of Antwerp.
Cornelius Polemburgh; painter, of Utrecht.
John Snellincks, painter, of Antwerp.
Daniel Mytens, painter.
Adam de Coster, painter, of Mechlin.
Andrew Colyns de Nole, sculptor, of Antwerp.
Henry Liberti, organist.
Albert, Duke of Friedland, Count of Wallenstein.
Genevieve d'Urphé, Duchess de Croye.
Jane de Blois.
John Tzerilaes, Count de Tilly.
Diodorus van Tulden, professor at Louvaine.
Anthony Trieste, Bishop of Ghendt.

PORTRAITS AFTER VARIOUS MASTERS.

Charles Henry, Baron de Metternich; *after A. van Hulle.*
Augustus Adolphus, Baron de Trantorf; *after the same.*
Thomas Ricciardi; *after Simon Vouet.*
Ernest, Count d'Isembourg; *after J. Willeborts Boschaert.*
Petrusde Francavilla, sculptor and architect; *after Bunel.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine, bishop, crowned by Religion; *P. de Jode, fec.*
St. Francis kneeling before a Crucifix; *after Baroccio.*
The Holy Family, with St. Elizabeth, St. John, and Zachary; *after Titian.*
The Visitation of the Virgin to St. Elizabeth; *after Rubens; fine, and scarce.*
The Three Graces; *after the same; fine.*
Venus rising from the Sea, surrounded with Nymphs and Tritons; *after the same.*
St. Francis and St. Clara adoring the infant Jesus; *after Gerard Segers.*
Christ, with Nicodemus; *after the same.*
The Nativity; *after J. Jordaens; fine.*
St. Martin de Tours, working a Miracle; *after the same; fine.*
Folly and Ignorance; *after the same.*
St. Augustine supported by Angels; *after Vandyck.*
Rinaldo and Armida; *after the same.*
The Holy Family, with St. Anne; *after A. Diepenbeck.*
An Allegorical Subject on Peace; *after the same.*
St. John in the Desert; *after P. van Mol.*

JODE, ARNOLD DE. This artist was the son of Peter de Jode the younger, born at Antwerp in 1636. He was instructed in engraving by his father, though he never rose above mediocrity. It appears from the inscription on one of his plates, that he was in England in 1666, the year of the fire in London. His best prints are his portraits, though they are very indifferent. Among others, we have the following by him:

PORTRAITS.

Cardinal Palavicini; *after Titian*.
 Sir Peter Lely; *from a picture by himself*.
 Alexander Browne; prefixed to his *Ars Pictoria*; *after Huysmans*.

VARIOUS SUBJECTS.

Mercury educating Cupid; *after Coreggio*.
 Magdalen; a half-length, circular; *after Vandyck*.
 The infant Christ embracing St. John; *after the same*; inscribed, *Arnoldus de Jode, sculp. Londini, tempore incendii maximi*.
 A Landscape; *after L. de Vadder*; *Arnold de Jode, sculp.* 1658.

JOHNSON, CORNELIUS. See JANSSEN.

JOHNSON, LAWRENCE. An obscure English engraver, who lived about the year 1603. He executed with the graver some heads for the *General History of the Turks*, published in 1603; they are very indifferently engraved.

JOHNSON, C. Another English engraver, of little note. He engraved some portraits; among which is the Queen of James I.

JOHNSON, T. An English mezzotinto engraver, by whom we have several portraits, and a few other subjects, executed in a style which does him no great credit. Among others, are the following:

PORTRAITS.

Edward Hyde, Earl of Clarendon; *after G. Zoust*.
 John Churchill, Duke of Marlborough.
 Marquis of Granby.
 William, Lord Cowper.
 Lord Anson.
 Sir John Willis, Chief Justice of the Common Pleas.
 Bullock, the comedian; *T. Johnson ad vivum pinx. et sculp.*
 Thomas Britton, the musical small-coal man.

VARIOUS SUBJECTS.

Four plates of the Seasons; *Johnson, fec.*
 The Holy Family returning from Egypt; *after Rubens*.
 Adam and Eve; a small plate.

JOHNSTON, ANDREW. By this artist, who was apparently an Englishman, we have a few portraits in mezzotinto; among which is that of Henry Sacheverel, D.D.; *after Gibson*.

JOLI, ANTONIO. This artist was born at Modena in 1700. He went when young to Rome, where he became a scholar of Gio. Paolo Pannini, and proved an eminent painter of perspective and architectural views, in the style of that master. He is said by Lanzi to have distinguished himself as a painter of theatrical decorations in England, Spain, and Germany; and was painter to Charles III. King of Naples, and his son. He died in 1777, aged 77.

JOLLAT. A French engraver on wood, who, according to Papillon, flourished about the year 1510. He executed the cuts of ornamental borders, figures, &c. for a missal, in octavo, printed at Paris in 1490; also those for an anatomical work by Carolus Stephano, M. D. which bear dates from 1530 to 1532. Though not well drawn, they are very neatly cut.

JONCKHEER, J. This artist, from his name, was probably a native of Holland. He flourished from 1650 to 1660, and engraved a set of small plates, lengthways, representing dogs, and other domestic animals, etched in a free spirited style, which appear to be the work of a painter. He harmonized the etching with the graver, in the manner of Rembrandt.

JONG, LUDOLPH DE. This painter was born at Overschie, a village near Rotterdam, in 1616. He was the son of a shoemaker, who intended bringing him up to the same business, but having shown an inclination for painting, he was placed under Cornelius Sachtleven, with whom he passed two years. He afterwards successively studied under Anthony Palamedes, of Delft, and John Bylaert of Utrecht. On leaving the last-mentioned master he travelled to France, and passed seven years at Paris, where he met with encouragement as a portrait painter, in which branch of the art he chiefly excelled. He also painted easel pictures of huntings and battles, which are ingeniously composed and touched with spirit and vigour. On his return to Holland he settled at Rotterdam, where he was much employed. His most considerable work is a large picture in the *Salle des Princes* in that city, representing the portraits of the officers of the company of burghers. He died in 1697, aged 81.

JONG, or JONGE, J. M. DE. This artist was a native of Holland, and was probably related to Ludolph de Jong. He was apparently a painter, from the style of a set of etchings of battles we have by him, which are executed with great fire and spirit, in a very masterly manner. We have also by him several etchings of horses, equally creditable to his talent. He usually marked his plates with the initials of his name, I. M. D. I.

JONGELINEX, ANTHONY. This artist was probably a Fleming; he resided in England in 1762, in which year he engraved some plates of fishes, after Arnold van Achen.

JONGELINX, J. B. A Flemish engraver, by whom we have some portraits, executed in a very indifferent style. To that of *Valerius Andreas Desselius*, he has affixed his name, *J. B. Jongelinx*, with the letters *Ant*, perhaps for *Antwerpia* to denote that he was a native of Antwerp.

JORDAENS, JACOB. This eminent painter was born at Antwerp in 1594. He was a scholar of Adam van Oort, an able artist, but of a character so outrageous and depraved, that his conduct disgusted all his disciples, among which was Rubens. Jordaens was the only student who continued under him for any length of time, and was prevailed on to endure the brutality of his master, by his sensibility to the charms and amiability of his daughter, Catherine Van Oort, to whom he was tenderly attached, and who he afterwards married. This union taking place when he was very young, prevented him from carrying into effect a project he had formed of visiting Italy. Thus deprived of the advantage of cultivating his natural disposition by studying the works of the great Italian masters in their own country; he seized with avidity every opportunity of copying such of their pictures as he could meet with in Flanders, particularly those of Titian and Paolo Veronese. However, as a young artist is naturally led to follow the examples which he has constantly before his eyes, the beauties he discovered in the works of Rubens became the objects of his imitation, and he ever afterwards followed the style of that great painter, though with less elevation and dignity of character. It is very probable, from the apparent bent of his genius, that if circumstances had permitted him to travel, he would still have retained the taste of his country, even in the bosom of Italy. Such has been the case with many of the ablest of the Flemish artists, without excepting the head of their school. The growing talent of Jordaens soon caught the discerning eye of Rubens, who, with a liberality which always distinguished him, took every opportunity of rendering him service. The King of Spain had applied to Rubens for a series of cartoons to be executed in tapestry, who engaged Jordaens to paint them from his designs, and aided him with his assistance and advice; affording him, in this undertaking, a mark of distinction which could not fail of being very advantageous to a young artist. Sandrart, with more malevolence than veracity, charges Rubens with having employed Jordaens in this enterprise, from a jealousy of his promise as a colourist; hoping, that by painting these great works in distemper, he might insensibly lose the vigour and brilliancy which he had already discovered in his oil pictures; and very inconsiderately asserts, that the colouring of Jordaens, after painting the cartoons, became feeble and cold. Fortunately for the purposes of truth, and in justice to the well-known beneficence of Rubens, this calumny is refuted by facts, of which that writer was either ignorant or insensible. The cartoons were painted when Jordaens was young; and so far from his colouring having been deteriorated by that operation, it became from thence infinitely more rich and harmonious, as is evident in the pictures he afterwards painted, on which his reputation is principally founded, and which are in no way inferior, in respect to colour, to the best works of Rubens. Although Jordaens was never so munificently remunerated for his works as Rubens, his extraordinary facility enabled him to acquire both opulence and celebrity. The numerous works of Jordaens are to be found in almost every church or public edifice in Flanders and Brabant; among which are particularly admired his picture of the Martyrdom of St. Apollonia, in the church of the Augustines at Antwerp; and Christ disputing with the Doctors, in that of St. Walburg at Furnes; the last mentioned has frequently been mistaken for a production of Rubens. One of his most considerable performances is a large picture in the Palace in the Wood, near the Hague, representing the triumphal entry of Prince Frederick Henry of Nassau, in a car, drawn by four white horses, in which the horses are admirable. In the gallery at Dusseldorp was his celebrated picture of the Merry-making, esteemed one of his best works, in which there is an admirable

glow of harmonious colouring, and the heads are full of the most appropriate and jovial expression. The powers of Jordaens were better adapted to the representation of fabulous subjects, satyrs, and animals, or the festive scenes of tumultuous revelry, than the grave and decorous arrangement of sacred subjects, or the dignified delineation of history, which require graceful expression and elevation of character. He lived to the advanced age of 84, and died at Antwerp in 1678. We have a few spirited etchings by Jacob Jordaens, which, though executed in a hasty slight style, evince the hand of the master. They are as follow :

The Flight into Egypt; dated 1652.

Christ driving the Merchandizers from the Temple.

The Descent from the Cross. 1652.

Mercury and Argus.

Jupiter and Io. 1652.

The Infancy of Jupiter.

A Peasant stopping an Ox by the tail, with several spectators.

There is an etching very generally attributed to Jordaens, representing Satan devouring one of his children; very rare.

JORDAENS, JOHN. A Dutch painter, born at Delft in 1616. He went to Italy when young, and passed the greater part of his life at Venice, Naples, and Rome. His merit was highly esteemed by the Italians. He composed with a facility, and painted with a promptitude, which astonished his contemporaries. He painted history in the style of Rottenhamer. On his return to Holland he established himself at the Hague, and was much employed. He died at Voorburg, a village in the vicinity of the Hague, but the year of his death is not known.

JORDAN, GREGORY. This artist was a native of Venice. In 1622 he published a set of prints, entitled *Prophetiae seu Vaticinia, XIII. tabellis expressa*, representing the woes which are to befall the world at the subversion of the Mahometan superstition, with explanations of the designs. They are slightly etched, with little effect, and the figures are incorrectly drawn.

JORDANO, LUCA. See GIORDANO.

JORIS, AUGUSTINE. A Dutch painter, born at Delft in 1525. He was instructed in the first principles of design by James Mondt, a painter of little celebrity, under whom he remained three years. He afterwards visited France, and resided some time at Paris. On his return to Holland he was employed in painting some historical subjects at Delft, particularly a picture of the Infancy of the Virgin, which established his reputation, and he promised to become one of the ablest artists of his time, when he unfortunately fell into a canal, and was drowned, in 1552, at the age of 27.

JOSSE, ABRAHAM. An engraver, mentioned by Florent le Comte, who asserts that his prints are exceedingly numerous, amounting to near six hundred. He has not however specified any of their subjects.

JOULLAIN, JAMES. A French engraver of little eminence, by whom we have several frontispieces and other book-plates, executed in a formal stiff style, and very incorrectly drawn.

JOULLAIN, FRANCIS. This artist was probably a relation of the preceding engraver. He was an eminent printseller, as well as an engraver, and flourished at Paris in 1750. We have several plates by him, executed in the style of Lawrence Cars, which, though inferior to that master, possess considerable merit. The following are his principal plates:

The Flaying of Marcyas; *after P. Veronese*; for the Crozat collection.

Mercury and Herse; *after the same*; for the same.

The Ecce Homo; *after Charles Coypell*.

The Annunciation; *after the same*.

The Boar-hunting; *after N. Desportes*.

The Wolf-hunting; *after the same*.

The Portrait of N. Desportes; *after a picture by himself*.

The Rural Recreation; *after N. Lancret*.

JOUVENET, JOHN. An eminent painter of the French school, born at Rouen in 1644. He was the son of Laurent Jouvenet, a painter, who instructed him in the rudiments of the art; and without any other instruction, he went to Paris, when he was seventeen years of age, where he soon distinguished himself by the vivacity of his genius. In his twenty-eighth year he painted his celebrated picture of Christ curing the Paralytic, in the church of Notre Dame; a noble and a grand composition. In 1765, Charles le Brun presented him as a candidate for the honours of the Academy, and he was received with distinction. His picture of reception was Esther before Ahasuerus, which is one of the finest works in the hall of the Academy. It was about this time that he painted his four admired pictures for the church of *St. Martin aux Champs*, representing Mary Magdalen at the feet of our Saviour, in the house of Simon, the Pharisee; Christ driving the Money-changers from the Temple; the miraculous Draught of Fishes; and the Raising of Lazarus. In the church of the Invalids, between the windows of the dome, he painted the Twelve Apostles, with angels, and different attributes, designed in a grand style, and considerably larger than life. The most capital performance of Jouvenet is his much-extolled Deposition from the Cross, painted for the church of the *Capucines* at Paris, but now in the gallery of the Louvre. It is unquestionably a grand and impressive picture, though we may attribute a fair portion of the eulogium conferred on it, by M. Watelet, (an intelligent critic) to a pardonable partiality to his ingenious countryman. "In this picture," says that writer, "Guercino is united to Caracci, or rather, it is Jouvenet breathing defiance to all the great masters. If this picture had been painted at Rome, and if Poussin could have seen it there, he would have ranked it as the fourth of the chef d'œuvres in that emporium of art." Having lost the use of his right-hand at the age of sixty-nine, by a stroke of the palsy, he attempted to paint with his left, and succeeded, to the astonishment of every one. In this manner he painted his picture of the *Magnificat*, in the choir of Notre Dame. He possessed great facility and energy of handling, and was a correct designer, but, like most of his countrymen, he was less successful as a colourist. He died at Paris in 1717, aged 73.

IRACE, SEVERO. According to Dominici, this painter was a Neapolitan, and flourished about the year 1534. He was a disciple of Marco Cardisco, called *il Calabrese*, and painted history with some reputation. In the church of the Nunziata at Naples, is an altar-piece, painted by this master, representing the Virgin with the Infant in the clouds, with a glory of angels, and below St. Peter and St. Paul. It is signed with his name, and dated 1534.

IRIARTE, IGNACIO DE. This Spanish artist was a Biscayan, born in 1620, but went early in his life to Seville, where he became a scholar of Francisco de Herrera the elder. His genius leading him to landscape painting, he left that master, and studied from nature. Palomino speaks in high terms of the landscapes of this painter, which are found in the best collections at Seville. He died in 1685, aged 65.

ISAACS, PETER. A Dutch painter, born at Helvezor in 1569. He was a scholar of Cornelius Ketel at Amsterdam, but afterwards studied under John van Achen, and travelled with that master through Germany and Italy. Though he occasionally painted historical subjects, he was more employed as a portrait painter. He resided the greater part of his life at Amsterdam, where there are many of his portraits. His heads are full of life and character, and he drew the hands with the greatest correctness.

ISAC, JASPER. A Dutch engraver, who flourished from about the year 1620 to 1633. He chiefly resided at Paris, where he was principally employed in engraving frontispieces and portraits for the booksellers. They are executed with the graver in neat, but tasteless style. Among his portraits are those of Charles L'Oyseau and Stephen Paschasius.

ISSELBURG, PETER. A German engraver, born at Cologne about the year 1585. He lived great part of his life at Nuremberg, where he was much employed for the booksellers. He also engraved some plates from Rubens, and a few portraits. We have by him,

The Portrait of James I.

Christ, and the Twelve Apostles; thirteen plates; *after Rubens*.

JUANES, JUAN BAUTISTA. This distinguished Spanish painter, whose works are only known in his own country, was born at Valencia in 1523. Palomino incorrectly states him to have been a scholar of Raffaele, who died before he was born. He certainly studied at Rome, and after his return from Italy resided the remainder of his life in his native city. The Spanish biographers do not scruple to rank him with the greatest artists of the age of Leo X. Unfortunately for his fame, his works are immured in the convents of Valencia, which, if they could be delivered from their confinement, and placed in the observation of taste and judgment, would secure their author that celebrity to which their uncommon excellence entitles him. Pacheco, in his treatise, bestows on him the highest encomiums; and Palomino Velasco does not hesitate to prefer him to Morales, and even to Raffaele himself. Much of this may be ascribed to national partiality; but it may fairly be presumed, that the artist on whom such general and distinguished praise has been conferred, must have possessed transcendent ability. Juanes, like the divine Morales, confined his subjects to sacred history; his pictures are

grandly composed, and coloured with great truth and beauty, though they are finished with extraordinary minuteness, it does not impair their force, nor impoverish their general effect. In the sacristy of the church of San Pedro, is a picture of a dead Christ, which is greatly admired. In the chapel of St. Thomas de Villanueva, belonging to the Augustine monks, are three grand compositions by him, representing the Nativity, the Martyrdom of St. Ines, and the Burial of a devout Monk of that order. His principal work is in the cathedral at Valencia, it represents the Baptism of Christ by St. John, with several figures. The composition of this fine picture is in the style of Raffaele, the heads are admirable, the expression just and natural, and the whole is finished with the most delicate execution. This eminent artist died at Bocairente, near Valencia, in 1579, aged 56.

JULLIENNE, JOHN DE. A French gentleman, well known for the celebrated collection of pictures he formed, most of which were engraved. He amused himself with etching a few plates after Teniers, Watteau, and other masters.

JUNE, J. An English engraver, who flourished about the year 1760. He was of no great eminence, and was chiefly employed in book-plates. We have a few portraits by him; among which are,

Richard Nash, master of the ceremonies at Bath.

Fanny Murray.

James Relly, the Antinomian preacher; *after Shelly.*

JUSTER, JOSEPH. This artist was a native of France, though he chiefly resided at Venice, where he engraved a great number of plates for the books published there from 1691 to 1700. His plates are etched, and coarsely finished with the graver, in a very indifferent style. In conjunction with N. Cochin, H. Tournheyser, and H. Vincent, he engraved part of the collection of prints from select pictures, published at Venice in 1691, by Catherine Patin. These are his best performances.

JUVANI, FRANCESCO. According to Basan, this artist was a native of Rome, and a scholar of Carlo Maratti. Of his works as a painter, little is known. He etched some plates from the designs of his master, among which is the Adoration of the Shepherds.

JUVARRA, FILIPPO. An Italian architect, who designed and etched a set of ornamental shields, published at Rome in 1722. They are executed in a bold, free manner, and possess great merit. He styles himself *Cav. D. Filippo Juvarra, Architetto e Academico de S. Luca.*

K

KABEL. See CABEL.

KAGER, MATTHEW. This painter was born at Munich in 1566. He travelled to Rome while he was yet young, where, during a long residence, passed in the assiduous study of the best masters, he became one of the most eminent artists of his country. Soon after his return from Italy, the Duke of Bavaria appointed him his principal painter, with a considerable pension. The churches at Munich, and the palaces of that prince, attest the talents of Kager. Towards the latter part of his life he resided at Augsbourg, where he painted his most celebrated work, the Last Judgment, in the hall of the Senate, in that city. The works of Kager are only known out of his own country by the prints engraved from them by the Sadeliers, the Kilians, and others, amounting to upwards of sixty. M. Kager etched some plates from his own designs, which he finished with the graver; among which are the following:

The Adoration of the Shepherds; *M. Kager, inv. et sc.* 1610.

The Baptism of Christ by St. John; *the same inscription.*

The Holy Family; *M. Kager, fecit.* 1605.

St. Francis surrounded by the Monks of his order, and the Virgin and Child in the clouds;
after P. Rems. Bozzulo.

He died at Augsbourg in 1634, aged 78.

KALCAR. See CALCAR.

KALF, WILLIAM. A Dutch painter of still-life, born at Amsterdam in 1630. He was a scholar of Hendrick Pot, a painter of history, and for some time applied himself to the same pursuit, but not succeeding to his expectation, he commenced painting flowers, fruit, and still-life. These objects, little interesting in themselves, are only rendered picturesque by the truth and fidelity with which they are represented. Kalf particularly excelled in painting vases, and other ornamental works in gold and silver, which he imitated with a delicacy and precision that approach to deception. His pictures are very highly wrought up; his touch is neat and spirited; his colouring clear and sparkling, and in the general effect he shows a perfect intelligence of the chiar-oscuro. The works of this painter are highly esteemed in Holland, where they find a place in the choicest collections. He died at Amsterdam in 1693, aged 63.

KALLE, ALBERT C. A German engraver, who flourished about the year 1648, and resided at Strasburg. He was principally employed by the booksellers, and worked with the graver in a stiff formal style. He engraved some frontispieces and portraits, among which is a frontispiece to Chemnitz's *Bellum Sueco-Germanicum*, dated 1648, with the portrait of Gustavus Adolphus.

KALRAAT, ABRAHAM VAN. This painter was born at Dort in 1643. He was the son of a sculptor, who instructed him in his art for some time, but on the death of his father he applied himself to painting flowers and fruit, in which he excelled.

KALRAAT, BERNARD VAN. He was the younger brother of the preceding artist, born at Dort in 1650, and was instructed in the rudiments of design by his brother. He afterwards became a scholar of Albert Cuyp; and for some time following the charming style of that master, he painted figures and cattle on the banks of the Maes, halts of travellers, and sportsmen going to the chase. But not being able to equal his able instructor in those subjects, he had recourse to an imitation of the works of Herman Sachtleven, and like him painted cabinet pictures of Views of the Rhine, with boats and figures, which are highly finished, and touched with precision and neatness, though inferior to Sachtleven. He died in 1721, aged 71.

KAMPEN, JACOB VAN. A Dutch painter and architect, born at Haerlem in 1658. He travelled to Italy when he was young, and on his return to Holland painted a few historical pictures; but he abandoned painting for architecture, in which he was much employed.

KAMPHUYSEN. See CAMPHUYSEN.

KARTARIUS, MARIUS. This artist was probably a German, but he resided at Rome about the year 1567. We have by him some plates coarsely etched, and finished with the graver. He also copied some of the prints of Albert Durer in a neat precise manner. His plates are usually marked with the cipher **NKX**. The following are by him:

The Adoration of the Shepherds; neatly executed with the graver.

Christ crowned with Thorns; the same.

Diana and Acteon; a large plate.

Christ praying in the Garden; *after A. Durer. Romæ. 1567.*

St. Jerome seated in a chamber; *after the famous print by the same.*

Christ descending into Hell; roughly copied from *Andrea Mantegna.*

The last Judgment; *after Michael Angelo.*

KAUFFMAN, MARIA ANGELICA. Although this celebrated paintress changed her name to that of Zucchi, by an ill-advised marriage, she is generally remembered in the world of art by that of Angelica Kauffman. She was the daughter of Joseph Kauffman, a Swiss portrait painter, resident at Coire, the capital of the Grisons, where she was born, in 1742. At a very early age she discovered a marked disposition for painting and music, and was taught by her father the elements of design, who also procured her the instruction of the best music-masters of the country. She appeared at first to pay more attention to music than drawing. Her advancement in both was extraordinary, and sufficiently flattering to her father, to induce him to accompany her to Italy, for the advantage of improvement. In 1757 he conducted her to Milan, where she applied herself assiduously in designing, and in copying the works of the best masters. She went to Naples in 1763, and in the following year to Rome, where her talents, joined to the charms of an elegant person, excited a more than usual degree of interest and ad-

miration. She appears to have hitherto confined herself to portraits. Among her many admirers was the celebrated Abbé Winkelman, who, in a letter to his friend Franck, written in 1764, speaks of her accomplishments in the most flattering terms. "I have just been painted," says he, "by a stranger, a young person of a rare merit. She is very eminent in portraits in oil, mine is a half-length, and she has made an etching of it, as a present to me. She speaks Italian as well as German, and expresses herself with the same facility in French and English, on which account she paints all the English who visit Rome. She sings with a taste which ranks her among our greatest *virtuose*. Her name is Angelica Kauffman." In 1765 she came to England, whither a very brilliant reputation had already preceded her. Her history, whilst in this country, is so universally and so precisely known, that it will not be thought necessary to notice it here in detail. During a residence of seventeen years, her talents were recompensed with every honour, distinction, and reward that the most exigent ambition or cupidity could desire. In 1769 she received the honours of the Royal Academy, was high in the royal favour, and in the public estimation, affluent, respected, and admired, when she poisoned all these enjoyments by an unhappy matrimonial connection, which is said to have embittered the remainder of her life. Angelica left England in 1782, and returned to Rome, where the exercise of her talents was not less distinguishedly rewarded, which she continued with undiminished reputation till her death, in 1807, at the age of 67. The merit of Angelica has been so highly rated by the zeal of her eulogists, and perhaps so severely judged before the stern tribunal of criticism, that it is probable a just and candid estimate of her faculties will best be formed by steering a temperate course between both. That her powers were considerable, none will deny; that they were transcendent, few of the intelligent will be disposed to acknowledge. In her historical pictures, in which the figures are generally much smaller than life, her compositions are ingenious and poetical; her design is neither incorrect nor ungraceful; and her colouring, at least, as mellow and harmonious as the best painters of the modern Italian school. She was not unacquainted with the beauties of the antique, nor did she neglect them, especially in her female forms. Her pictures are distinguished by an air of mild and virginal dignity; but there is a total want of variety in her forms, of impassioned and characteristic expression in her heads, and of energy in her attitudes. Her figures, both male and female, are cast in the same mould, and appear to have been drawn from an ideal model she had formed of what she conceived to be perfect; hence she could not avoid falling into the foibles of a mannerist. Her Hector, in his departure from Andromache, is not a hero of Homer, but a girl in disguise. We have several etchings by this ingenious lady, executed with taste and spirit, of which the following are the principal:

The Portrait of John Winkelman; *Ang. K. fec.* 1764.

The Marriage of St. Catherine; *after Coreggio.*

The Virgin and Child; *from her own design.*

A Girl reading.

A Youth in meditation.

Bust of an old Man, with a beard.

Bust of an old Man reading.

Bust of an Artist, with a crayon in his hand.

Two Philosophers, with a book.

Hope; a half-length.

A young Female embracing an Urn.
 L'Allegro.
 Il Penseroso.

KAUPERZ, JOHN VITUS. A modern German engraver, born at Gratz, in Stiria, in 1741. He was a pupil of James Schmutzer, of Vienna, in which city he chiefly resided, and was a member of the Imperial Academy. He engraved with the burin, and also in mezzotinto, and executed several plates of portraits, and various subjects, of which the following are the principal:

PORTRAITS WITH THE GRAVER.

Maria Theresa, Empress of Germany.
 Minerva holding the Portrait of the Empress.

VARIOUS SUBJECTS IN MEZZOTINTO.

The Flute-player; *after Gerard Douw.*
 A Peasant smoking; *after Teniers.*
 Mary Magdalen; *after Guido.*
 Artemisa; *after A. D. Therbusch.*
 Venus asleep, watched by a Satyr; *after Weisskircher.*

KAWENBERG. See COWENBERG.

KAY, or KEY, WILLIAM. This painter was born at Breda in 1520, but he resided the greater part of his life at Antwerp. He was a fellow student with Francis Floris, under Lambert Lombard, and was a reputable painter of history and portrait. His historical subjects are well composed; and though his subjects exhibit less spirit and fire than those of Francis Floris, they are tempered with more judgment, and designed with more correctness. As a portrait painter, he was one of the ablest artists of his time. His portraits have been compared to those of Sir Anthony More, to which they are certainly little inferior. He was admitted into the Academy at Antwerp in 1540, and died in that city in 1568, aged 48.

KEISAR, WILLIAM DE. This artist was a native of Antwerp about the year 1647. He was bred a jeweller, in which profession he became very eminent, but having been well educated, and taught to draw, he had a strong inclination for painting, and employed all his leisure hours in practising miniature, enamel, and oil-colours, both in large and small. According to Vertue, he fixed at last wholly on the former. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the chapel of the English nuns. They were so pleased with it, that they persuaded de Keiser to go to England, and gave him letters of recommendation to Lord Melfort, then in favour with James II. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the King, who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with this prospect he sent for his wife, ordering her to dismiss his workmen, and convert his

effects into money. Within half a year the bubble burst; the revolution happened, de Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of forty-five, four or five years after the revolution. He left a daughter, whom he had taken great pains to instruct, and with success. She painted small portraits in oil, and copied well. She had several pictures by her father's hand, particularly a St. Catherine, painted for the Queen Dowager's chapel at Somerset-house, and his own portrait in water colours.

KELERTHALER, JOHN. A German engraver born at Dresden about the year 1530. He engraved some plates from the designs of John Nosseni, a sculptor, who flourished at Dresden in 1575; among which, are the following:

The Building of the Tower of Babel; *J. Nosseni, inv. Kelerthalers, sculp.*

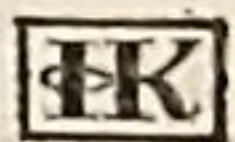
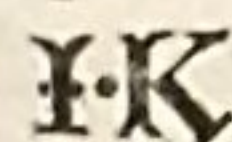
The Destruction of Babylon; *the same.*

The Roman Empire, with the Death of Cæsar in the back-ground.

The Pope receiving the homage of Charlemagne.

KELLER, GEORGE. An indifferent German engraver, who resided at Frankfort about the year 1605. His plates are chiefly confined to book ornaments, and have no great merit to recommend them. They are slightly etched, and sometimes retouched with the graver. He also engraved some views of towns, and camps with soldiers skirmishing, dated in 1605.

KERKHOVE, JOSEPH VANDER. This painter was born at Bruges in 1669, and studied at Antwerp, under Erasmus Quellinus, the younger*. Under that master his progress was so rapid, that it surprised his instructor. On leaving the school of Quellinus he set out with an intention of travelling through France to Italy, but meeting with encouragement at Paris, he resided there some years, and abandoned his project of visiting Italy. On his return to Bruges, the number of commissions he received was such that he could with difficulty execute them. He was first employed in a series of fifteen pictures of the Life of our Saviour, for the church of the Dominicans at Bruges. In the collegiate church of St. Saviour, are four of the works of Mercy by him, and a fine picture of the Resurrection. At Ostend, he painted in fresco the ceiling of the town-house, representing an Assembly of the Gods, an ingenious composition, correctly designed and well coloured. He died at Bruges in 1724, aged 55.

KERVER, JAMES. A German engraver on wood, who, according to Le Comte, resided at Frankfort about the year 1540. To him are attributed a set of wooden cuts of grotesque figures, standard bearers, &c. in the old German taste, published at Frankfort in 1540, and the heads and small historical subjects for a folio volume, entitled, *Catalogus Annorum*, &c. published at Berne the same year. He usually marked his cuts with the cipher  or , to which he sometimes added a knife, with a snail upon the top of it. A similar mark was used by James Kobel.

* Mr. Pilkington says the elder, who died when Kerkhove was nine years of age.

KESSEL, JOHN VAN. This painter was born at Antwerp in 1626. He imitated the highly finished style of John Breughel, and painted small landscapes, birds, reptiles, flowers, and fruit, which he touched with extraordinary neatness and precision. His colouring is clear and agreeable, sometimes approaching the sweet and silvery hues of Teniers. John van Kessel also painted portraits, in which he was surprisingly successful for an artist whose natural inclination led him to a very different branch of the art. Some of his pictures being sent to Spain, he was invited to the court of Madrid by Philip IV., and was so favourably received, that he was, soon after his arrival, appointed painter to the Queen. He returned to Antwerp, munificently rewarded by his royal patron, where he died, but it is not said in what year.

KESSEL, FERDINAND VAN. He was the son and scholar of John van Kessel, born at Antwerp in 1660. He painted similar subjects to those of his father, and though he never equalled him in the beauty of his pencil, or the purity of his colour, his pictures have considerable merit. The King of Poland invited him to his court, where he executed many ingenious works, for which he was liberally remunerated by that prince, who conferred on him the order of knighthood. He painted landscapes with considerable success, in which, as he was not happy in designing figures, they were often introduced by Peter Eyckens, Dirk Maas, and others. Among his most esteemed works were his pictures of the four quarters of the Globe, in the Dusseldorf gallery.

KESSEL, N. VAN. This painter was the nephew of the foregoing artist, born at Antwerp in 1684. He adopted the style of David Teniers, as the model of his imitation. In the early part of his life he went to Paris, where he had acquired some celebrity by his pictures of village festivals and merry-makings, when he fell into a dissipated and debauched train of life, which impaired his faculties, and degraded his talent. In the hope of more ready and considerable emolument, he attempted portrait painting, but never rose above mediocrity.

KESSEL, THEODORE. A Flemish engraver, who was probably a relation of the three preceding artists. He was born at Antwerp about the year 1620, and engraved several plates, many of which are etched, and others assisted with the graver, in a free spirited manner. He etched the plates for a volume of vases, and ornamental compartments, in eight parts, from the designs of *Adam de Viane*, published at Utrecht. Most of the plates are marked with the initials of the designer, and his own cipher **TK**. fec. We have also the following plates by him :

The Portrait of Charles V.; *after Titian.*

St. Gregory in Meditation; *after T. Willeborts.*

A Reposo; *after Giorgione.*

Magdalen at the feet of Christ, in the house of Simon; *after the same.*

Christ and the Woman of Samaria; *after Caracci.*

The Adulteress before Christ; *after the same.*

Susanna and the Elders; *after Guido.*

The Virgin and Child, with Angels; *after Vandyck.*

An allegorical subject of Abundance; *after Rubens.*

A set of four, representing the Triumph of Galatea. A Triton embracing a Sea Nymph. A

Nymph in the arms of a Sea God. A Fawn seated near a Rock, with two Children and a Goat; *after Rubens*.

A Boar Hunting; *after the same*.

A Landscape, with a Man driving a Cart with Vegetables, and a Man and Woman with Oxen; *after the same*.

A Landscape, the companion, called the Milk-maid; *after the same*.

A set of Battles, and Attacks of Banditti; *after P. Snayers*. 1656.

KETEL, CORNELIUS. This artist was born at Gouda in 1548, and at twelve years of age began to learn design under his uncle, a tolerable painter, but a better scholar. At eighteen he went to Delft, where he studied a year under Anthony Blocklandt. He afterwards went to France, and was employed for a short time, in conjunction with some of his countrymen, in the Chateau of Fontainebleau. On his return to Holland he remained at Gouda, little employed, on account of the troubles which then existed in that country, and which at length obliged him to take shelter in England, where he arrived in 1573. He was first occupied in painting portraits, and was seldom engaged on historical subjects, to which his inclination chiefly led him. At length, having painted an allegorical picture of Wisdom vanquishing Strength, it was presented to Sir Christopher Hatton, afterwards Lord Chancellor. This incident occasioned his introduction to court; he painted Queen Elizabeth, and several of the principal nobility. Ketel left England in 1581, and settled at Amsterdam, where he was first employed on a large picture, representing the portraits of the officers of the trained-bands, for the gallery of the Mall. In 1589 he painted another large picture of the principal members of the Confraternity of St. Sebastian; both these considerable works were greatly admired. There is a whimsical tradition of this artist's having discontinued the use of brushes, and painting with the ends of his fingers; a capricious vanity, more worthy of a mountebank than an artist. He died in 1602, aged 54.

KETERLAER, JOHN. This artist, probably a Dutchman, is mentioned by Le Comte as the engraver of a print representing a Globe, with several animals, supported in the air by a figure of Death, whose head appears above, with two wings and two trumpets.

KEULEN, JANSONS VAN. This artist is said to have been born in England, of Dutch parents. He was a portrait painter of considerable eminence in the reign of Charles I., and painted the King and several of the nobility, previous to the arrival of Vandyck. It is probable he left this country during the civil war, as there is a large picture in the Town-hall at the Hague, painted by him, representing the portraits of fourteen of the magistrates, dated 1647. It is well composed, and painted in the style of John van Ravesteyn. He died at the Hague in 1665.

KEYL, MICHAEL. A German engraver, who flourished about the year 1750. He engraved several plates from pictures in the Dresden collection, and the cabinet of Count Bruhl. Among which are,

The dead Christ; *after An. Caracci*; in the Dresden gallery.

The Martyrdom of St. Lawrence; *after Spagnoletto*; the same.

KEYSER, THEODORE DE. In the gallery of the Louvre, is a fine picture by this Dutch painter, representing the Burgomasters of Amsterdam deliberating on the honours to

be paid to Mary of Medicis, on her entrance into that city in 1638. It is signed with his name. The heads are admirably painted, and with a richness of colouring nearly approaching to Rembrandt.

KHEL, ANDREW. A German engraver, who flourished about the year 1650. He was chiefly engaged in engraving portraits for books. His plates are executed with the graver in a neat style, and possess considerable merit. Among other portraits by him are the following:

Jacob Eldel, in an oval border, with some German verses.

Bathol Hiatis; a small upright plate.

KICK, CORNELIUS. This artist was born at Amsterdam in 1635. He was the son of a portrait painter, by whom he was instructed in design. For some time he followed the same pursuit, and had gained considerable reputation by his portraits, when he was induced to adopt a different branch, by the extraordinary admiration excited by the pictures of flowers and fruit, by John David de Heem. He abandoned portrait painting, and applied himself to still-life, in which he succeeded, and might have reached an eminent rank among the painters of those subjects, had he not been the slave of an invincible indolence, which was the bane of his talent and reputation. The few pictures he painted are however very highly finished, and delicately coloured. He died in the prime of life in 1675.

KIERINGS, or CIERINCX, JAMES. This painter, who is erroneously called Alexander by Descamps, was born at Utrecht in 1590. It is not known by whom he was instructed, but he was a landscape painter of some celebrity. He came to England in the reign of Charles I., by whom he was employed to draw views, particularly of his Majesty's houses in Scotland. The landscapes he painted in Holland are generally embellished with figures by Cornelius Poelenburg. His pictures are freely and brightly touched, and his foliage is appropriated to the different kinds of trees he represented; they are generally marked with the cipher **Ɔ**. He died in 1646, aged 56.

KIESER, EBERHARD. A German engraver, who resided at Frankfort about the year 1630. He engraved part of the plates for a publication entitled, *Thesaurus Philo-Politicus, hoc est, Emblemata, sive Moralia-Politica*; consisting of views of cities and towns in Germany, Spain, Italy, and other parts of Europe, printed at Frankfort in 1625. He also engraved some portraits; among others that of Prince John of Austria, on horseback, with a battle in the back-ground.

KILIAN, LUCAS. An eminent German engraver, born at Augsbourg in 1579, and was instructed in the art by his step-father Dominick Custos, who, not content with teaching him the rudiments of design, sent him to Italy for improvement. He resided chiefly at Venice, where he engraved several plates after Tintoretto and Paolo Veronese, &c. He possessed an uncommon command of the graver, and he resembles in his style the works of Henry Goltzius and John Muller. His design is not however correct, and the effect of his prints is disturbed by fatiguing the lights with unnecessary work. The following are esteemed his best prints:

PORTRAITS.

Lucas Kilian; *æt. 55; se ipse sc. in argento.* 1635; scarce.
Petrus Custos, vulgo Baltens, pictor et poeta Antwerpianus. 1609.
 Prince Henry Frederick of Nassau. 1620.
 Nicholas Christopher, Prince of Radzivil.
 Gustavus Adolphus, King of Sweden.
 Maria Eleonora, his Queen.
Franciscus Pisanus, scriptor Genuensis; after L. Borzone
 Albert Durer; *from a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after the younger Palma.*
 The Miracle of the Loaves and Fishes; *after Tintoretto.*
 The Resurrection; *after Paolo Veronese.*
 The Pieta, or the dead Christ on the lap of the Virgin; *after Michael Angelo Buonaroti.*
 The Holy Family; *after Cornelius van Haerlem.*
 Another Holy Family; *after B. Spranger.* 1605.
 Wisdom fettered by Love; *after the same.*
 The Nativity; *after J. Rotenhamer.* 1601.
 The Crucifixion; *after a picture in the style of Tintoretto.*
 Christ praying in the Garden; *after Fred. Sustis.*
 The Adoration of the Shepherds; *after J. Heintz.*
 The Descent from the Cross; *after the same.*
 The Rape of Proserpine; *after the same.*

KILIAN, WOLFGANG. He was the younger brother of the preceding artist, born at Augsbουργ in 1581. He was also a pupil of Dominick Custos, and afterwards studied some years at Venice, where he engraved some plates after the works of the Venetian painters. His style resembles that of Lucas Kilian, though he never equalled him in the skilful handling of the graver. His best plates are his portraits, many of which are very neatly executed. He marked his prints WK. The following are among his best productions:

PORTRAITS.

Wolfgang Kilian; inscribed, *Labor improbus omnia vincit. se ipse sc.*
 Ernest, Count of Mansfeld.
 Frederick, Baron of Teuffenbach.
 John Godefroï, Bishop of Wurtzbourg.
 Ferdinand III., Emperor.
 John Suiccard, Archbishop and Elector of Mentz.
 Ferdinand of Bavaria, Archbishop and Elector of Cologne.
 Lotharius, Archbishop and Elector of Treves.
 John Major, mathematician of Augsbουργ.
 The Emperors and Archdukes of Austria, from 1229 to 1623; published at Augsbουργ in 1629.
 A set of neat Heads for a volume, entitled, *Genealogia sereniss. Boiariæ Ducum, et Quorundam Genuinæ Effigies.* 1605.

SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Christ; *after P. Veronese.*
 The Assumption of the Virgin; *after Tintoretto.*

- The Merciful Samaritan; *after Giac^o. Bassano.*
 The Resurrection; *after Francesco Bassano.*
 The Descent from the Cross; *after Paolo Farinato.*
 The Four Evangelists; *after his own designs.*
 The Festival of the Peace of Westphalia, given in 1649; *after J. Sandrart*; in two sheets; scarce.
 Part of the plates of the Saints of the order of St. Benedict, for the volume entitled, *Imagines Sanctorum Ord. S. Benedicti, &c.* 1625.
 Part of the Architectural Views, and others, for the history of the Monastery of St. Udalric, at Augsbours; *from the designs of Matthias Kager.*

KILIAN, PHILIP. He was the eldest son of Wolfgang Kilian, born at Augsbours about the year 1625. He engraved some plates of Theses from the designs of his father, and also several portraits; which, though inferior to his younger brother, mentioned in the succeeding article, are not without merit.

KILIAN, BARTHOLOMEW. This eminent engraver was the younger son of Wolfgang Kilian, born at Augsbours in 1630. After being instructed by his father he went to Frankfort, where he became a pupil of Matthew Merian for two years and a half. He afterwards visited Paris, where he engraved some plates from Testelin, and Philip de Champagne. On his return to Germany he settled at Augsbours, where he engraved several plates of Theses, and other subjects, particularly a number of excellent portraits, which are deservedly admired. He worked both with the graver and the point, in a very pleasing style. The following are some of his most admired works:

PORTRAITS.

- Benedict Winkler; *after J. Ulric Mayr.*
 Michael In Hof, Noriberg.
 Leonhard Fussenegger; *Bart. Hopfer, pinx.*
 Johan Conrad Bobel; *after the same.*
 Johan Henrich Fæber; *after the same.*
 Hartman Creid; *after the same.*
 Johan Leonhard Schorer; *after F. Franck.* 1665.
 Bernhardus Verzaseha, Medicus Basiliensis; oval; fine.
 Augustus II. Abbas Einsidlensis. 1686.
 Joannes III. Poloniae Rex; *Ad. Bloemaert del.*; as large as life.
 Maximilian Emanuel, Electoral Prince of Bavaria.
 The Emperor Joseph on horseback; one of the largest prints known; as large as life.
 A set of Portraits, represented in an emblematical manner; *after J. Schreyer.*
 Three Medallions of Archbishops of Saltzbourg.
 He also engraved the Virgin and Child; *after C. Sing*; fine.

KILIAN, WOLFGANG PHILIP. This artist was of the same family as those mentioned in the preceding articles, but of very inferior capacity. He flourished about the year 1720, and was chiefly employed in portraits for books, which are executed in a very feeble style. We have by him several heads for a work in folio, entitled, *Vita et Effigies Procancellariorum Academiae Altorfinæ*, published at Nuremberg in 1721; and for another work, *Icones Consiliariorum di Illustri Republica Noribergensi*, published at Nuremberg in 1733. He also engraved the portrait of Christian Ernest, Margrave of Brandenburg, with some German verses.

KILIAN, PHILIP ANDREW. He was also of the same family, born at Augsbouurg in 1714, and was first instructed in engraving by Andrew Friederich, of Augsbouurg; but he afterwards was a pupil of George Martin Preissler, at Nuremberg. He drew correctly, and executed several plates after the pictures in the Dresden Gallery, which attest the able manner in which he handled both the point and the graver. Among others, we have the following by him:

PORTRAITS.

Clemens Rezzonicus, Venetus, Pontif. Max. G. D. Porta pinx.

Francis I., Emperor of Germany; *after Meytens.*

Maria Teresa, Empress; the companion.

C. Christopher, Count von Schiden, Prussian Field-Marshal; *after Stranz.*

Ferdinand, Duke of Brunswick; *after A. Pesne.*

Johan Martin Cristell; *A. P. Kilian, del et sculp.*

SUBJECTS AFTER VARIOUS MASTERS.

Christ praying in the Garden; *after his own design.*

Magdalen washing the Feet of Christ; *after Nic. Grassi.*

The Adoration of the Magi; *after P. Veronese*; from the Dresden Collection.

The Adulteress before Christ; *after Tintoretto*; same collection.

The Baptism of St. Augustine, by St. Ambrose; *after Pittoni.*

The Daughter of Herodias with the Head of St. John; *after C. Dolci.*

St. Cecilia; *after the same.*

The Holy Family; *after Carlo Loti.*

The Virgin, with a glory of angels; *Regina Angelorum*; *after J. G. Bergmuller*; fine.

The Virgin giving plenary Indulgences to St. Francis; *after C. T. Scheffler*; fine.

St. Cosmus and St. Damian; *after J. W. Baumgaertner.*

KILLENSTEYN, or KITTENSTEYN, C. An indifferent Dutch engraver, by whom we have several small prints of subjects taken from the history of Joseph and Potiphar, neatly executed, but without taste. He also engraved a plate representing a gentleman and a lady conversing in a garden; *after Theodore Hals.*

KING, DANIEL. An English engraver, who flourished about the year 1650. He etched some plates in the style of Hollar, but greatly inferior to him; among which are several of the prints for Dugdale's Monasticon. He published the Vale Royal of Cheshire with plates of his own engraving; among which is the Cathedral of Chester, and other views of churches and castles.

KING, GEORGE. An obscure English engraver, who lived about the year 1740. He was almost entirely confined to book-plates, which are very indifferently executed. Among others, we have the following portraits by him:

Lady Falconberg.

Mrs. Elizabeth Thomas; affixed to her Memoirs of Pylades and Corinna; *ab originali sculp.*

Richard Gwinnet, poet.

KING, GILES. An English engraver, who flourished about the year 1762. He engraved some plates of fish, from Arnold van Acken.

KINTS, PETER. A Dutch engraver on wood, who flourished from the year 1610 to 1620. He executed several cuts in imitation of slight sketches with a pen, from the designs of a painter whose monogram is composed of the letters A. S. joined together. Among others, there is a wooden cut by him of the Visitation of the Virgin to St. Elizabeth, in which the heads are of a fine expression, and the figures well drawn. He usually signed his prints with the initials P. K.

KIP, WILLIAM, This artist, probably an Englishman, is mentioned by Lord Orford as the engraver of some triumphal arches; dated 1603.

KIP, JOHN. A Dutch engraver, who was a native of Amsterdam, and came to England not long after the revolution. He engraved a great number of plates of views of the palaces and seats in this kingdom; chiefly after the designs of Leonard Knyff. He also engraved a large View of Greenwich Hospital, and the exterior and interior of the Danish Church, built by Cibber. There is a plate of birds by him, after Barlow, and a few portraits, among which is that of Marcellus Malpighius. He was near 70 years old when he died, in Westminster, in 1722.

KIRKALL, EDWARD. This artist was born at Sheffield in Yorkshire, about the year 1695. He was the son of a lock-smith, and was instructed in the rudiments of drawing in his native town. In search of improvement, he visited London, and for some time was employed in graving arms, stamps, ornaments, and cuts for books. In 1725 he engraved the plates for the new edition of Inigo Jones's Stonehenge. At this time he applied himself to designing the figure from the model. He invented a mode of producing prints in chiar-oscuro, by a mixture of etching and mezzotinto, with the assistance of wooden blocks. The outline is boldly etched, the dark shadows are supplied by mezzotinto, and the demi-tint is introduced by wooden cuts, producing a curious effect. This process, in the hands of an able artist, might perhaps become very interesting, but it does not appear that the talents of Kirkall were sufficient to bring it to perfection. We have by this artist some etchings and engravings, several prints in mezzotinto, and a number in chiar-oscuro; among which are the following:

PRINTS IN MEZZOTINTO.

- The Cartoons of Raffaele; in eight plates.
- The Bust of the Saviour; *after the same.*
- Apollo and Daphne; in green.
- A Rustic Family, with their Flocks and Herds; *after Rossano*; the same.
- A set of ten Sea-pieces; *after W. vande Velde*; printed in sea-green.
- A set of thirty, of Plants and Flowers; *after Van Huysum.*

SUBJECTS IN CHIAR-OSCURO.

- Æneas carrying Anchises on his shoulders; after the cut by *Hugo da Carpi*, from *Raffaele*, inscribed, *Imitando cælavit E. Kirkhall. 1722.*
- The Holy Family, with St. Joseph leaning on a chair; *after the same.*
- The Adoration of the Shepherds; *after Perino del Vaga.*
- St. Jerome contemplating a Crucifix.

KITCHIN, THOMAS. An English engraver, who flourished about the year 1750. He engraved several book-plates and portraits; among which are the following:

PORTRAITS.

Thomas Adams, minister of the Gospel.
James Foster, D. D.
John Gill, D. D.; *after Highmore*.
Mustapha, a Turk, servant to George I.
Lewis Maximilian Mahomet, valet de chambre to the same.

He also engraved the south view of Tideswell Church, in the county of Derby.

KLASS, FREDERICK CHRISTIAN. A modern German painter and engraver, born at Dresden in 1752. He was a scholar of Casanova, and became an eminent landscape painter, and a member of the Electoral Academy. By him we have several spirited etchings, from his own designs, of picturesque views in Saxony, and others; among which are the following:

A set of fourteen small Landscapes, inscribed, *Erster Versuch*; (first essay) *Von F. C. Klass*.
Six Views in Saxony, with figures and cattle.
Four larger Landscapes; very pleasing scenery.
Two Mountainous Landscapes; *F. C. Klass, fec. 1775*.

KLAUBER, SEBASTIAN IGNATIUS. A modern German engraver, born at Augsbourg in 1754. He was first instructed by his father, John Baptist Klauber, an obscure artist, but afterwards went to Paris, where he became a pupil of John George Wille. He was made a member of the French Academy, and engraver to the King in 1787. During the revolution, Klauber retired to Nuremberg, where he published the Gems in the collection of Baron de Stosch, now in the cabinet of the King of Prussia; the greater part of which are engraved by himself. He worked chiefly with the graver, in a neat finished style. He engraved several portraits, and other subjects; among which are the following:

PORTRAITS.

Gaspar Netscher; *se ipse pinx.*
The Wife of Francis Mieris; *after Mieris*.
Charles Vanloo, painter; *after F. le Sueur*; his reception plate at the Academy in 1787.
Christopher Gabriel Allegrain, sculptor; *after Duplessis*.
Count de Herzberg; *after Schroeder. 1795*.

SUBJECTS.

Salvator Mundi; *after Stella*.
Petit ecolier de Haerlem; *after Poelenburg*.

KLEINSCHMIDT, JOHN JACOB. A German engraver, who flourished at Augsbourg about the year 1700. He engraved the frontispiece, and several of the plates for a folio volume, published in that city, entitled, *Representatio Belli ob Successionem in Regno Hispanico*. They are indifferently executed, and the drawing very defective. He also engraved some plates of horsemen, *after George Philip Rugendas*.

KLENGHEL, JOHN CHRISTIAN. This artist was born at Kesseldorf, near Dresden, in 1751. He was a scholar of Dietricy, in whose varied style he has painted several pictures, which are much admired in his own country, and which possess sufficient merit to obtain him the distinction of a member of the Electoral Academy. He has etched several plates, chiefly landscapes, which are spiritedly executed in the manner of his master. The following are by him:

A set of twelve Views in Saxony; by *J. Ch. Klenghel*.

Four Landscapes; dated 1770.

Two Mountainous Landscapes. 1771.

Twelve Landscapes; *after designs by Dietricy; J. Ch. Klenghel*. 1773.

A large Landscape; *after Ruysdael*. 1787.

Two Views near Rome; *K. F. Romæ*, 1791.

KLERCK, HENRY DE. A Flemish painter, born at Brussels in 1570. He was a disciple of Martin de Vos, and painted history in the style of that master. Several of his works in the churches of the Low Countries, particularly at Brussels, maintain their respectability amidst the productions of the most eminent artists of his time. In the church of St. James, at Brussels, the principal altar-piece is painted by de Klerck, representing the Crucifixion, with the Marys and the Disciples; the composition is good, but the colouring is inferior to some of his other works. In the church of Our Lady, in the same city, is a picture of the Holy Family, well composed, and of a fine effect; and in the convent of St. Elizabeth is an altar-piece representing the Martyrdom of St. Andrew; esteemed his best performance.

KLIM, HANS, or JOHN. A German engraver on wood, who flourished about the year 1600. Some wooden cuts, published at Wittenberg, between the years 1590 and 1603, are attributed to him. They are marked with the cipher **HK.**, which was also used by an engraver on wood much more ancient than this artist.

KLOCKER, DAVID. This painter was born at Hamburg in 1629, and was a scholar of George Jacob, a Dutch artist, resident in that city. He afterwards visited Italy, and studied some years at Venice and Rome. On his return from Italy he was invited to the court of Sweden, where he painted the Royal Family, and the principal nobility, and executed many historical works, as well as portraits. The pictures of this master are chiefly confined to Sweden, where he passed the greater part of his life, and died there in 1698, aged 69.

KLUPFFEL, J. C. An engraver of little note, who was apparently a native of Germany. He engraved several small plates of the Cries of Rome, copied from the prints by Villamena. They are neatly executed, but in a stiff formal style.

KNAPTON, GEORGE. An English painter and engraver, born in 1698. He was a scholar of Jonathan Richardson, and was chiefly occupied in painting portraits in crayons. In conjunction with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work consists of ninety-five plates, sixty-eight of which were engraved by Pond, and twenty-seven by Knapton; they are chiefly landscapes, after Guercino, and are faithfully copied in a very creditable manner. He

was also concerned in the publication of the heads of illustrious persons, engraved by Houbraken, and other works. In 1765, Knapton was painter to the Dilettanti Society, and on the death of Slaughter, was appointed surveyor and keeper of the King's pictures. He died at Kensington in 1788, aged 80.

KNELLER, SIR GODFREY. This distinguished painter was born at Lubeck in 1648. He was the son of an architect, who destined him to a military life, and with that view sent him to Leyden, to study mathematics and fortification. But his genius leading him strongly to painting, his father indulged his propensity, and sent him to Amsterdam, where he entered the school of Rembrandt, and afterwards studied under Ferdinand Bol. When he was seventeen years of age he went to Rome, and became a disciple of Carlo Maratti and Bernini; when he began to acquire some fame as a painter of history, and had made considerable progress in the study of architecture. He afterwards visited Venice, where he received great civilities from the principal nobility, particularly the Donati and Garton, for whom he painted several family pictures, and other portraits, particularly the Cardinal Bassadonna. These marks of distinction could not however detain him in Italy; by the importunity of some friends, he was prevailed on to come to England, where he arrived with his brother, John Zachary Kneller, in 1674. They were recommended to a Hamburg merchant resident in London, for whom he painted a family picture, which was much admired. Mr. Vernon, secretary to the Duke of Monmouth, having seen it, sat to Kneller, and the portrait being shown to the Duke, he was so much pleased with it, that he introduced the painter to Charles II. and engaged the King to sit to him, at a time when the Duke of York had been promised a picture of the King by Sir Peter Lely. Charles, unwilling to undergo the ceremony of a double sitting, proposed that both the artists should paint him at the same time. Lely, as an established master, chose the light he liked; the stranger was to paint the picture as he could, and performed it with such facility and expedition, that his picture was in a manner finished, when Lely's was only dead coloured. The novelty pleased, and this success fixed Kneller here. The prodigious number of his portraits prove the continuance of his reputation. Charles II. sent him to Paris, to draw Louis XIV., but the King died during his absence. James II. was equally favourable to him; and was sitting for his picture to him when he received the news that the Prince of Orange was landed. King William distinguished Kneller still more; for that Prince he painted the Beauties at Hampton-court, and was knighted by him in 1692. His works in the gallery of Admirals were done in the same reign, and several of them are worthy so noble a memorial. The portraits of the Kit-cat-club were the last of Kneller's works in that reign, and the last of his public works. He lived to paint George I., was made a baronet by him, and continued to paint during the greater part of his reign. In 1722, Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Meade; he remained however in a languishing condition, and died in 1723.

It has been justly observed of Sir Godfrey Kneller, that he lessened his own reputation, as he chose to make it subservient to his fortune. Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the highest vanity with the most consummate negligence of character; at least, where he offered one picture to fame, he sacrificed twenty to lucre; and he met with customers

of so little judgment, that they were fond of being painted by a man, who would have gladly disowned his works the moment they were paid for. It is, however, allowed, that he was a correct and graceful designer of a head, the hair is admirably disposed, and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He lived in an age when the women erected edifices of three stories on their heads: had he represented them in such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level, when the eye was accustomed to pyramids, would have shocked their prejudices, and diminished the resemblance. He took a middle way, and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and little imagination in his compositions: see but a head, it interests you; uncover the rest of the canvass, you wonder faces so expressive could be employed so insipidly.

KNELLER, JOHN ZACHARY. He was the elder brother of Sir Godfrey Kneller, born at Lubeck in 1635. After travelling through Italy, he accompanied his brother to England, in 1674. He painted architecture and still-life, in fresco and in oil, and copied some of Sir Godfrey's pictures in water-colours. John Zachary Kneller died in London in 1702, aged 67.

KNIPBERGEN, N. A Dutch artist, of whom nothing more is known, than that he painted landscapes in the style of Paul Brill. His sites are generally taken from the romantic scenery of Switzerland and Germany. He is said to have possessed an extraordinary facility of handling, without the appearance of negligence; but there is a want of taste in the arrangement of his forms, and in the disposition of his figures. He was little acquainted with aerial perspective, and his distances do not recede with due degradation.

KNORR, G. W. A German engraver, who flourished at Nuremberg about the year 1626. He executed some portraits and book-plates in a very indifferent style; among others, he engraved, conjointly with a A. C. Fleischman, the plates for a work entitled, *Icones Bibliopolarum et Typographorum*, published at Nuremberg in 1626.

KNUFER, or KNUPFER, NICHOLAS. This painter was born at Leipsic, in Saxony, in 1603. Having shown an early inclination for the art, he was placed under an obscure painter, named Emanuel Nysens, by whose instruction he was so little benefited, that he did not remain with him more than two years. He afterwards visited Magdeburg, where he studied under another indifferent artist, until 1630, when he went to Utrecht, and became a scholar of Abraham Bloemaert. Under that master he became a very respectable painter of historical subjects of a small size. He was commissioned by the King of Denmark to paint some pictures of battles, which gained him great reputation. He resided some time at the Hague, where he met with considerable encouragement. One of his most admired pictures was formerly in the collection of the Greffier Fagel, representing an Assembly of the Gods. He died in 1660, aged 57.

KOBEL, JAMES. A German engraver on wood, to whom are attributed the cuts for a work, entitled, *Mapen des heyligen Romischen Reichs*, consisting of single figures of soldiers holding banners, with the arms of all the provinces and cities of the German

empire. They are executed in a very spirited manner, and are generally marked with the initials I. K. He flourished about the year 1520.

KOBELL, FERDINAND. A modern German painter and engraver, born at Manheim in 1740. He distinguished himself at an early age by some views in the neighbourhood of his native city, and was appointed landscape painter to the Elector of Bavaria. We have several etchings by this artist, executed with taste and spirit; among which are the following:

Four middle-sized Landscapes; dated 1767; *F. Kobell, fec.*

A set of six small plates of the Sports of Children; *F. Kobell, 1769, aq. forti.*

Four Landscapes, with Ruins; *F. Kobell, Manheim. 1770.*

Four mountainous Landscapes; *F. Kobell. 1772.*

KOBELL, WILLIAM. He is the son of the preceding artist, born at Manheim about the year 1766, and was instructed in landscape painting and engraving by his father. He has etched some charming plates, after the works of the principal landscape painters of the Dutch school, in which he has been uncommonly successful, in representing the particular style of each master. The following is a list of some of his interesting productions:

A Landscape, with Travellers, and Horses loaded; *after W. Romeyn.*

Two Landscapes, with Figures and Cattle; *after Berghem.*

Cavaliers and Horses at the door of an inn; *after Wowermans.*

A pair of Landscapes, with Cattle; *after John Henry Roos.*

A Landscape, with a Woman carrying a Lamb, with an Ox and some Sheep; *after J. le Ducq.*

A Shepherdess, with a Cow and some Sheep; *after Th. van Bergen.*

A Landscape, with a Waterfall; *after J. Both.*

A View in Holland; *after J. Wynants.*

A Landscape, with a Shepherd playing on his Pipe, and several Animals; *after A. vande Velde.*

Figures going a hawking; *after Karel du Jardin.*

KOCK, MATTHEW. See COCK.

KOEBERGER, WENCESLAUS. A Flemish painter and architect, born at Antwerp in 1554. He studied painting under Martin de Vos, and on leaving that master went to Italy. He remained some years at Rome, where he made designs of the finest monuments of art in that city and vicinity. He afterwards went to Naples, and established himself there, where he formed an intimacy with a Flemish painter, named Franco, whose daughter he married. This union fixed him at Naples for several years, during which time he received many invitations to return to his native country, and was commissioned to paint a picture for the confraternity of St. Sebastian, representing the Martyrdom of that Saint, which was placed in their chapel in the cathedral of Notre Dame at Antwerp; and was considered a popular and interesting work of art, even in that rich assemblage of the best productions of the Flemish school. At the solicitation of the Archduke Albert, Koeberger quitted Italy with regret, and returned to Antwerp. He soon after settled at Brussels, where he was appointed painter and principal architect

to the Archduke. He painted several altar-pieces for the churches of Brabant and Flanders; and for several years had the superintendence of the public edifices. Vandyck painted the portrait of Koeberger, which is finely engraved by Lucas Vosterman. He died in * 1634, aged 70.

KOECK, or COECK, PETER. This artist was a painter, an architect, and an engraver on wood. He was born at Alost in 1500, and educated under Bernard van Orley at Brussels. He afterwards visited Italy, where he principally applied himself to the study of architecture. On his return to Brussels, he was engaged by a company of speculators to paint the cartoons for a manufactory of tapestry they intended to establish in Turkey; on which occasion Koeck visited Constantinople, and made designs of whatever he thought remarkable in the manners and customs of the Turks. The project not succeeding, after a year's absence he returned to Brussels, where he painted several pictures for the churches, and portraits, and died painter to the Emperor Charles V. in 1550, aged 50. He engraved the designs he had made in Turkey in seven large wooden cuts, which, when joined together, form a very long print, resembling a frieze. They represent, in seven compartments,

The March of the Grand Signior with his Janizaries.

The Suite of the Grand Signior in his Promenade.

A Turkish Marriage, with their Dances.

Their Ceremonies in Burying the Dead.

Their Festivals at the New Moon.

Their Customs at their Repasts.

Their mode of Travelling and making War.

The whole forms a very curious work, containing a great number of figures, habited in their particular modes, and very carefully executed. On a tablet in the first cut is the following inscription, in bad old French, "*Les mœurs et fachom de faire des Turcz, avecq les Regions y appartenantes, ont est au vif contrefaictz par Pierre Coeck d'Alost, lui estant en Turquie, 'an de Jesu Christ MDXXXIII. le quel aussy de sa main propre a pour traict ses figures duysantes à l'impression d'y celles.*" The last of the cuts is inscribed, "*Marie ver Hulst, vefue du dict Pierre d'Alost, trespasse en l'an MDL. a faict imprimer les dict figures, soubz grace et privilege de l'Imperiale majesté en l'au MCCCCLIII.*"

KOEDYCK, D. A Dutch mezzotinto engraver, who flourished about the year 1730, by whom we have a few prints, after *Metzu*, and other masters, and a portrait of Michael Musscher, painter.

KOENE, ISAAC. This painter was a native of Holland, and is mentioned by Descamps as a scholar of Jacob Ruysdael. He painted landscapes and waterfalls in the style of that master, in which the figures are frequently introduced by Barent Gaal.

KOENIG, ANTHONY BALTHASAR. A Prussian engraver, born at Berlin about the year 1676. He engraved several portraits and other subjects, which are neatly executed with the graver. Among others, we have the following by him :

* Mr. Pilkington has dated his death in 1604. This cannot be correct, as Vandyck was then only five years old.

PORTRAITS.

Frederick William, King of Prussia ; *after Weidemann.*
 Frederick, Baron of Derfflinger, General of Cavalry.
 Charles Gottfried Schrader, Aulic-counsellor to the King.
 Alexander Hermann, Count of Wartensleben. 1716.
 The Monument of Charles Gottfried Schrader.

KOETS, ROELOF. This painter was born at Zwoll in 1655, and was instructed in the rudiments of design by his father, an obscure artist, who afterwards placed him under the tuition of Gerard Terburg, with whom he remained until he was eighteen years of age. He devoted himself almost entirely to portrait painting, in which he was much employed at the court of Henry Casimir, Stadtholder of Friesland; and afterwards by William III. whose portrait he painted, and those of the principal English nobility who attended the King at Loo. He died in 1725, aged 70.

KOHL, ANDREW. An obscure German engraver, who resided at Nuremberg about the year 1609. Among other things, he engraved an ornamental frontispiece to a folio book of Architecture, marked A. K. 1609. It is executed on copper, in imitation of a wooden cut, in a free masterly style, resembling a drawing with a pen.

KOHL, CLEMENT. A modern German engraver, born at Prague in 1752. He was a pupil of J. Schmutzer, at Vienna, in which city he chiefly resided. We have several plates by him of portraits, and a few historical subjects, executed with great neatness and delicacy. Among others, we have the following by him:

PORTRAITS.

Frederick William, Prince of Hohenlohe ; *after J. Kreutzinger.*
 Serges, Prince of Gagarin ; *L. Posch p. Cl. Kohl, sc. Viennæ ; fine*
 The Princess of Gagarin ; *the same ; fine.*
 Charles William Ferdinand, Duke of Brunswick ; *Ant. Graff, pinx.*
 Ferdinand, Duke of Brunswick and Lunebourg ; *after Ziesenis.*

SUBJECTS.

Jacob's Blessing ; *after L. Kohl. 1775.*
 An Astrologer explaining the Sphere ; *after the same.*
 A Professor instructing his Students ; *after the same.*

KONINCK, DAVID DE. This painter was born at Antwerp in 1636. He was a scholar of John Fyt, and painted similar subjects of huntings and animals, and particularly excelled in designing all kinds of birds. Having reached a proficiency, which is said to have excited the jealousy of his instructor, he went to Italy, and resided some years at Rome, where his pictures pleased. Although the works of de Koninck are greatly inferior to the admirable productions of John Fyt, they possess considerable merit. He died in 1687, aged 51.

KONINCK, SOLOMON. See CONINCK.

KONING, CORNELIUS. See CONINCK.

KONING, PHILIP DE. This painter was born at Amsterdam in 1619, and was one of the ablest scholars of Rembrandt. He painted historical subjects and portraits, but was particularly eminent in the latter, in which he was one of the most distinguished artists of his time. His colouring, though rich and harmonious, is clearer than that of Rembrandt, and partakes of the chaste and tender tinting of Vandyck. There is an uncommon appearance of truth and nature in his heads, with a more tasteful arrangement of his attitudes and habiliments than is usual in the portraiture of the artists of his country. There is a fine portrait of himself in the painter's gallery at Florence. He died in 1689, aged 70.

KONING, WILLIAM. A very indifferent engraver, and a printseller, who resided at Amsterdam. He engraved a set of sixteen prints, representing the building, use, and destruction of ships, with which, though wretched performances, he appears to have been perfectly satisfied, as he has signed his name to them.

KOOGEN, LEONARD VANDER. A Dutch painter, born at Haerlem in 1610. His parents were in affluent circumstances; and on his discovering an inclination for the art, sent him to Antwerp, where he became a scholar of Jacob Joerdaens. On his return to Holland, his first efforts were historical subjects, but becoming acquainted with Cornelius Bega, he quitted that line, and painted conversations, and boors regaling, in the style of Bega. The pictures of Vander Koogen are ingeniously composed; his figures are correctly and spiritedly designed, and his colouring is clear and transparent. His works are little known out of his own country, where they are deservedly esteemed. He died in 1681, aged 71. We have several masterly etchings by Vander Koogen, some of which are in the style of Salvator Rosa. Among others, the following are by him:

A set of six prints of Soldiers; dated 1664, 1665, and 1666.

A set of four, representing Apollo and the Muses; the Battle of the Giants; a Sacrifice near a Tomb; a Standard-bearer, with Soldiers.

Another set of four; a Female Head, 1664; an Ecce Homo, 1664; St. Sebastian, 1665; and two Men playing at Trictrac.

KOORNHERT. See CUERNHERT.

KOOTWYCK, or COOTWYCK JURIAN. This artist was born at Amsterdam in 1714. He engraved several plates, in imitation of the drawings of the Dutch masters, in aquatinta, and the crayon manner, as well as subjects from his own designs. Among others, we have the following by him:

SUBJECTS AFTER VARIOUS MASTERS.

A Sea-piece; *after Lud. Backhuysen*; scarce.

A Landscape, with figures and animals; *after Berghem*.

Three Landscapes, with cattle; *after P. van Bloemen*.

SUBJECTS SUPPOSED TO BE FROM HIS OWN DESIGNS.

A Shepherd playing on the Flute to a Shepherdess.

An old Woman sitting, holding a Paper.

A Man holding his Hat on his Knee.

Three Landscapes.

An Ox and a Cow.

An Ass with Panniers.

KOWENBERG, CHRISTIAN VAN. This painter was born at Delft in 1604, and was instructed in the rudiments of the art by John van Es, an obscure painter. He afterwards travelled to Italy, where he studied several years, and became an eminent painter of history. On his return to Holland, he was employed by the Prince of Orange in several considerable works in the chateau of Ryswick, and the Palace in the Wood. He composed in a great style, and his design is more tasteful and correct than is usual in the historical productions of the Dutch school. He died in 1667, aged 63.

KRAFFT, JAMES LOUIS. A Flemish engraver, who flourished at Brussels about the year 1735. He engraved several plates after Rubens, and other masters, in a coarse tasteless style; among which are the following:

SUBJECTS AFTER RUBENS.

Job tempted by his Wife.

Christ giving the Keys to St. Peter.

Christ with Nicodemus.

Jupiter and Danae; *after a drawing by Rubens from Titian.*

Venus and Cupid; *after the same; from Giorgione.*

He also engraved a portrait of J. Wiggers; dated 1735.

KRANACH. See CRANACH.

KRAUS, JOHN ULRIC. An ingenious German engraver, born at Augsbourg in 1645. He was a pupil of Melchior Kussel, whose daughter he married. The style of Le Clerc seems to have been the model of his imitation, in which he was tolerably successful. His prints are very numerous, many of which are sacred subjects, as he engraved the plates of three different bibles. He excelled in perspective views and architectural ornaments, which are neatly executed, and produce a very agreeable effect. He frequently marked his plates with a cipher composed of the initials of his name, *K*. We have the following by him:

PORTRAITS.

Christophorus Schultzius, Pastor Memel.; *after Fischer.*

John Dolle, physician; *after C. Labert.*

SUBJECTS.

The History of the Old and New Testament, in quarto, four subjects in each plate; intended to be bound in octavo, so as to have two subjects on a leaf; the number of leaves would then amount to one hundred and eighty-eight, and they are so numbered.

The Life of Christ, in thirty plates, two compositions on each plate; published at Augsbours in 1705.

A set of six pleasing Views of Gardens.

A set of six Landscapes.

Thirteen plates of the most interesting Views in Nuremberg; *after the designs of J. A. Graff*.

A View of St. Peter's at Rome; *after the same*; fine.

KRAUS, JANE SIBYL. See KUSSEL.

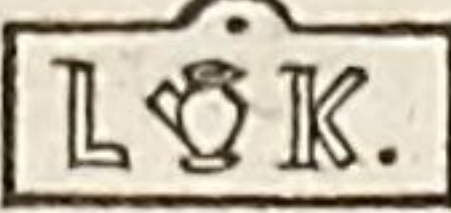
KRAUS, GEORGE MELCHIOR. A modern German painter and engraver, born at Franckfort in 1727. He was a pupil of J. H. Tischbein, at Cassel, and afterwards went to Paris, where he became a scholar of J. B. Greuze. He painted landscapes with figures, which were esteemed, and procured him the patronage of the Duke of Weymar. He has etched several landscapes from his own designs, chiefly views in the vicinity of Weymar, which are neatly executed. We have, among others, the following by him:

A set of six Landscapes, Views near Weymar.

A set of six Views of Chateaux in the Duchy of Weymar.

KRAUSE, FRANCIS. This painter was born at Augsbours in 1706. He went at an early period of his life to Venice, where he studied some time under Gio. Batista Piazzetta, whose dark and dingy hues he adopted. On leaving that master he visited Paris, where he met with so little success, that he was under the necessity of quitting that capital, and perambulating the provinces in the South of France in search of employment, and was at length obliged to condescend to paint portraits in crayons for subsistence. When he reached Lyons, however, he met with employment more worthy of his talents, which, though not brilliant, were respectable. He was engaged to paint some pictures for the church de la Sainte Croix, and a series of works for that of our Lady, which occupied him for the remainder of his life. His drawing is not incorrect, and his colouring is occasionally forcible; but from a too powerful opposition in his light and shadow, the effect in his pictures is heavy and unharmonious. He died in 1754, aged 48.

KRIEGER, CHARLES FREDERICK. An obscure German engraver, who resided at Nuremberg, where he engraved some of the heads for a book containing the portraits of learned men, entitled, *Icones Virorum omnium Ordinum, Eruditione, &c.*

KRUG, or KRUGEN, LUCAS. An old German artist, who flourished about the year 1516. He followed the profession of a goldsmith, and was also a painter and engraver. From the few prints which we have by him, which are extremely rare, he appears to have imitated the style of Lucas of Leyden. His drawing is tolerably correct, for the time in which he lived, and he handled the graver with great delicacy. He is sometimes called the master of the pitcher, from his having usually marked his plates with an L. and a K, with a small pitcher between them,  We have the following prints by him:

The Nativity. 1516.

The Adoration of the Magi; the same date.

The Virgin suckling the infant Jesus.

An Ecce Homo, with the Instruments of the Scourging.

St. John the Evangelist writing, with the Virgin in the Clouds, and below, the Devil emptying his Inkhorn.

Two naked Women holding a Scull, with an Hour-glass upon it.

A naked Female seated, with her back towards the Spectator.

KRUGER, or CRUGER, THEODORE. A German engraver, born at Munich about the year 1576. He went, when very young, to Italy, and passed the greater part of his life at Rome. He imitated the style of Francesco Villamena, and, like that artist, handled the graver with more vigour than taste. There is also a want of harmony in his light and shadow. He marked his plates with the cipher *T*. The following are his principal prints :

The Life of St. John Baptist ; from the series of paintings by *Andrea del Sarto*, in the vestibule of the Confraternity del Scalza, at Florence ; *T. Cruger*, sc. 1618.

The Last Supper ; *after the same*.

The Return from Egypt ; *after Francia Bigio*.

The infant Jesus, with St. John ; *after the same*.

KRUGER, or CRUGER, MATTHIAS. This artist was the brother to the engraver mentioned in the preceding article. He is said by Florent le Comte to have engraved some plates after the designs of the Cavaliere Borghese, Guido, and other masters, as well as from his own compositions. He used the cipher *M*.

KUPETZKI, JOHN. This painter was born at Porsina in Bohemia in 1667. He was the son of a weaver, who intended to bring him up to his trade, at which he worked until he was fifteen years old, when he left his father's house, and being destitute of every resource, his necessities obliged him to solicit charity at the gate of a German nobleman, who took compassion on his youth, and permitted him to take refuge in his castle, where a Swiss painter, named Claus, was employed in ornamenting some of the apartments. The young Kupetzki regarded the progress of the painter with admiration and delight ; and in his absence sketched some of the objects he had been painting with such exactness, that it excited the utmost surprise in his protector, who questioning him who had instructed him in design, and finding he had no other assistance than his natural inclination, engaged Claus to take him under his tuition. He accompanied that artist to Vienna, and was soon able to assist him in his works. After studying under Claus for three years, he went to Venice, with letters of introduction to Cavaliere Liberi. He afterwards visited Rome, where he was taken into the patronage of Prince Stanislaus Sobieski, who employed him for two years, and rewarded him with such liberality, that he was enabled to indulge his desire of visiting Lombardy, to study the works of Coreggio and the Caracci. After a residence of twenty-two years in Italy, Kupetski returned to Germany, and settled at Vienna, where he was made painter to the Emperor Joseph. On the death of that sovereign, he would have been continued in the same capacity by Charles III. of Spain, who succeeded to the imperial throne ; but he declined that honour, being desirous of visiting the different courts of the empire. He passed some time at those of the Elector of Mentz, the Duke of Saxe Gotha, and the Margrave of Anspach, whose portraits he successively painted. He is said by Descamps to have been invited to England by George II., when that monarch visited Hanover, and that he declined the proposal on account of his age, and the infirm state of his

health. He died in 1740, aged 70. The German and Swiss biographers are loud in their praise of the talents of Kupetzki, and compare him, as a colourist, to Rembrandt and Vandyck. His powers, however, were almost confined to portraiture, in which he appears to have possessed the faculties requisite to form a distinguished artist.

KUSELL, MATTHEW. A German designer and engraver, born at Augsbourg in 1622, and died in the same city in 1682. He engraved several plates of portraits and other subjects, both with the point and the graver, executed in a style that does him great credit. Among others, we have the following by him :

PORTRAITS.

Christophorus Bender, Prætor Reipubl. Francofurtensis.
 Carolus Sulzer, Patricius Augustanus, &c. ; *after Ulric Mays*.
 Adolphus Zobelius, Patricius Augustanus ; *J. Beyschlag, pinx.*
 Andreas Winkler, Lipsiensis.
 Johannes Michael Dilherrus Theologus, &c. ; with an octagon border of Sixteen Medallions of Theologians ; *after Ulric Mayr* ; fine and scarce.
 Leonardus Weissius ; *Joh. Werner, pinx.* ; fine.

SUBJECTS.

The Virgin and Child.
 A set of forty-two etchings of the Scenes and Decorations of an Opera ; *Lodovico Burnacini, inv. Mat. Kusell.* 1668.

KUSELL, MELCHIOR. He was the younger brother of the foregoing artist, born at Augsbourg in 1622. After learning the elements of the art in his native city, he went to Franckfort, where he became a pupil of Matthew Merian. We have a great number of plates engraved by this artist, in a highly finished and very agreeable style. His principal work is a set of one hundred and forty-eight etchings, of various sizes, chiefly after the designs of *William Baur*, known by the name of the *Miniatures of the Emperor*, consisting of the Life, Passion, and Miracles of Christ ; sea-ports and views in Italy, &c. They are etched with great neatness and spirit, and of a charming effect. He also engraved several portraits, and other subjects. The following are among others by him :

PORTRAITS.

Sebastianus Kirchmæjerus, professor public. Ratisbonensis ; *after Ben. Block.* 1680.
 Johannes Hozius, Augustæ Consul ; *Melchior Kusell*.
 Maximilianus Curz. Lib. Baro in Senfftenu. 1658.
 Antonius Schottius. 1680.

SUBJECTS.

The Life and Passion of Christ ; twenty-five plates ; *after William Baur*.
 A set of sixteen Landscapes and Views in Italy ; *after the same*.
 Seventeen Marines and Sea-ports ; *after the same*.
 Eighteen Views of Country Houses and Gardens ; *after the same*.
 Forty different Views ; published in 1681 ; *after the same*.
 The Scenes and Decorations for the Opera of Paris and Helen.

KUSELL, JANE SIBYL. This ingenious lady was the daughter of Melchior Kusell, born at Augsbourg in 1646. She was instructed by her father, and was the wife of the engraver John Ulrich Krauss. She engraved four landscapes, *after Elsheimer*, and a set of battles, from the designs of *Le Clerc*. She usually marked her plates with her initials, J. S. K.

KUYP. See **CUYP**.

KYTE, FRANCIS. An English mezzotinto engraver, who lived about the year 1730. We have by him some portraits, but they are not executed in a superior manner. Among others are the following :

Mr. Gay, the poet; *after Aikman*.

Dryden, Wycherley, Prior, and Pope; on one plate.

The Rev. George Whitfield.

John Sturges. 1733.

L

LAAN, A. VANDER. A Dutch engraver, born at Utrecht about the year 1690. He resided some time at Paris, where he worked for the printsellers. His most considerable performance is a set of landscapes, etched in a neat and finished style, from the designs of *J. Glauber*, but of an indifferent effect. He also engraved the portrait of Lawrence Coster, of Haerlem, to whom the Dutch attribute the invention of printing, and some plates, *after Vander Meulen*.

LAAR, PETER DE. See **LAER**.

LABRADOR, JUAN. A Spanish painter, born at Badajoz about the year 1530, and is said to have been a scholar of the divine Morales. He did not, however, follow the style of that master, but devoted himself to painting flowers, fruit, and still-life; and, according to Palomino, excelled every artist of his country in those subjects. In Mr. Cumberland's catalogue of the King of Spain's collection at Madrid, he highly commends two flower-pieces by this painter; and asserts, "that it had never been his chance to meet with any paintings of the like sort, which he thought comparable to those by Labrador." Surely Mr. Cumberland had never seen the works of Rachel Ruysch, and John van Huysum, or the Spanish artist was a prodigy indeed! He died at Madrid in 1600.

LABACCO. See **ABACCO**.

LADMIRAL, JOHN. A Dutch engraver, born at Leyden about the year 1680. He executed many prints in colours, of anatomical subjects and natural history, and was much employed by the celebrated Frederick Ruysch.

LAENEN, CHRISTOPHER JOHN VANDER. This artist was a Fleming, born at Antwerp about the year 1570. He painted conversations and subjects of gallantry. His pictures are ingeniously composed, and his figures are well drawn. The works of this artist are rarely seen in this country; but they hold a respectable rank in the collections of Flanders and Brabant.

LAER, or LAAR, PETER DE, called BAMBOCCIO. This celebrated painter was born at the village of Laaren, near Naarden, in 1613. His parents were in easy circumstances; and in compliance with a propensity he discovered for the art of painting, at a very early period of his life, had him instructed in the elementary principles of design, and sent him, when young, to Italy for improvement. It has been supposed that he acquired the name of Bamboccio, at Rome, from the singular deformity of his body; but it is more reasonably conjectured by Baldinucci and Lanzi, that he was called *il Bamboccio*, on account of his usually painting such subjects as are called by the Italians *Bambocciate*; such as fairs, rural festivals, huntings, masquerades, &c. It is observable, that nature frequently compensates for her caprices in bodily infirmity, by superior endowments of the mind. Bamboccio was a remarkable instance of this distributive justice. He possessed a lively and fertile imagination, an uncommonly retentive memory, and, above all, was favoured with an inexhaustible fund of gaiety and good humour. During a residence of sixteen years at Rome, he was distinguished by the uncommon vivacity of his genius, and the amiability of his disposition. He lived in habits of intimacy with N. Poussin and Claude, and frequently, in company with those celebrated artists, made designs of the most interesting monuments in the vicinity of Rome. These studies were of infinite use to him in the composition of his pictures, the back-grounds of which usually represent the most remarkable objects in and near that capital. The repeated solicitations of his friends to return to Holland at length prevailed, and in 1639 he quitted Rome with regret, and settled at Haerlem, where his pictures were not less admired than they had been in Italy. Bamboccio had acquired great popularity, and was esteemed the ablest painter of his country in the branch of the art which he practised, when the talents of Philip Wowermans began to develop themselves, and the growing celebrity of his works occasioned Bamboccio the greatest jealousy and chagrin, and, is said, eventually to have shortened his life. The pictures of Peter de Laer are admirably composed, his figures and animals are spiritedly and correctly drawn, and his colouring rich and vigorous. If he is inferior to Wowermans in the neatness and delicacy of his pencil, he surpasses him in the energy of his touch, a more intelligent conduct of the *chiar-oscuro*, and an enchanting variety, proceeding from the fecundity of his invention. He excelled in representing the particular atmosphere of the time of day he wished to describe. The works of Bamboccio are scarce, even in his own country, on account of his long residence in Italy; and they are deservedly held in high estimation. He died at Haerlem in 1673, aged 60. Peter de Laer has etched several plates from his own designs, in a masterly and painter-like style, which are generally signed with his name. We have the following by him:

A set of eight Plates of Animals and Rural Subjects; inscribed, *P. de Laer, Romæ*. 1636.

A set of six, of Horses; numbered; *same inscription*.

A Blacksmith shoeing a Mule; *P. v. Laer, f.*; scarce.

A Blacksmith's Shop; *P. D. Laer, f. Romæ*; sometimes attributed to *Visscher*.

LAER, or LAAR, ROELAND VAN. This artist was the brother of Peter van Laer, and accompanied him to Italy, where he painted similar subjects to those of Bamboccio, but not with equal success. He died young at Venice, in 1640.

LAGRENEE, LOUIS JOHN FRANCIS. A French painter and engraver, born at Paris in 1727. He painted history, allegorical subjects, and portraits, and was of sufficient celebrity to be made a member of the French Academy of painting. He etched several small plates from his own designs and others, with great spirit; among which are the following :

The Virgin, with the Infant sleeping; *after Guido.*

St. Peter and St. Jerome; two prints; *from his own designs.*

The Virgin and Child.

Charity and Justice, two emblematical subjects.

The Sacrifice of Noah.

A Sacrifice to Pan.

LAGUERRE, LOUIS. This artist was born at Paris in 1663. His father was master of the Menagerie at Versailles, and placed his son to be instructed in the Belles Lettres in the college of the Jesuits, where he acquired sufficient learning to be of use to him in his historical subjects and allegory. He was for some time a scholar of Charles le Brun, and frequented the Academy at Paris. In 1683 he came to England, and was first employed by Antonio Verrio, to assist him in the numerous decorative works in which he was engaged. Laguerre painted the greater part of his large picture in St. Bartholomew's Hospital, and when he was little more than twenty years of age, got into very extensive business in painting saloons, ceilings, &c. in the mansions of the principal nobility. King William employed him at Hampton Court, where he painted, in chiar-oscuro, the Labours of Hercules. Lord Orford states, that he was at first chosen unanimously by the commissioners for rebuilding St. Paul's, to decorate the cupola, but was set aside by the prevailing interest of Sir James Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller employed him to paint the staircase of his house at Witton, where he distinguished himself beyond his usual performances. We have an etching by Louis Laguerre, of the Judgment of Midas. He died in 1721, aged 58.

LAGUERRE, JOHN. He was the son of the preceding artist, by whom he was instructed in the art, and had shown some ability, but having a talent for music and singing, he had recourse to the stage, and met with considerable success. Towards the latter part of his life he painted scenes and decorations for the theatre. He etched a plate representing Falstaff, Pistol, and Doll Tearsheet, with other theatrical characters, in allusion to a quarrel between the players and patentees. He also engraved a set of prints of Hob in the Well, which had a great sale, though indifferently executed. He died in 1748.

LAIRESSE, GERARD. This eminent painter was born at Liege in 1640. He was the son of Renier Lairesse, an artist of some celebrity, who had him instructed in the Belles Lettres, poetry, and music, and taught him the principles of design. He afterwards studied under Bertholet Flemael, and at the age of sixteen had made him-

self known as a portrait painter. He was soon after employed in some historical works for the Electors of Cologne and Brandenburg, which established his reputation. An unfortunate propensity to an expensive and dissolute course of life, kept him in a state of indigence, although his gains were considerable. Not finding sufficient employment in his native city, he settled at Utrecht, and soon afterwards removed to Amsterdam, where he was regarded as the greatest historical painter of his time. His style is grand and poetical, he was perfectly acquainted with history and the fable, possessed a lively and ready invention, and was an attentive observer of the propriety of costume. In his composition and design he has been compared to Niccolo Poussin, who he imitated in the choice and arrangement of his subjects; but he has a very slender pretension to the classic elevation of his thought, his profound acquaintance with the antique, the elegance of his taste, or the purity of his design. He painted with an extraordinary facility, and is said to have finished in one day, a picture of Mount Parnassus, with Apollo and the Nine Muses; an achievement which Poussin would not have been ambitious of performing. His back-grounds are enriched with architecture, the principles of which he perfectly understood. A visit to Italy might have given his figures more elegance and delicacy, which are occasionally ungraceful and too short. It is, however, surprising that he could arrive at so accomplished a style as is generally visible in his works, without the advantages of travel, and with no better models to consult than those he met with in his own country.

Lairesse usually confined himself to works of an easel size, although he sometimes painted altar-pieces; among which are his two pictures of the Penitence of St. Augustine, and his Baptism, in the church of St. Ursula, at Liege; and the Martyrdom of St. Ursula at Aix-la-Chapelle. Of his easel pictures, the most celebrated are Achilles discovered among the daughters of Lycomedes; the Death of Germanicus; that of Alexander; Moses treading on the Crown of Pharaoh; Anthony and Cleopatra; and the History of Heliodorus. He had the affliction of being deprived of his sight in 1690, when he was only fifty years of age; but such was his love for the art, that he continued till his death to communicate his ideas on the theory and practice of it, in discourses to the contemporary artists, from which were collected the materials for the treatise on Design and Colouring, published after his death. As an engraver, Gerard Lairesse claims particular notice. He etched a great number of plates from his own designs, executed with great freedom and spirit; the lights are broad and powerful, and the eye is carried at once to the principal figures of the composition. A great part of his designs were engraved by himself, others by Poole, Glauber, Berge, and other artists. He sometimes marked his prints with the initials G. L. and sometimes with one of these ciphers **G. L.** The following are engraved by himself:

- The Fall of our first Parents.
- Adam and Eve driven from Paradise
- Joseph and his Brethren.
- Solomon consecrated by the High-priest.
- The infant Jesus explaining to his Parents the Divine Will.
- The Incredulity of St. Thomas.
- Saint Theresa.
- The Parting of Hector and Andromecha.
- Anthony and Cleopatra.
- A March of Amazons.

A large Bacchanalian subject.

Venus lamenting the Death of Adonis.

The Four Seasons; designs for ceilings.

Diana and Endymion.

Bacchante, with Silenus asleep.

Gerard Lairesse died at Amsterdam in 1711, aged 71.

LAIRESSE, ERNEST. This artist was the elder brother of Gerard Lairesse, born at Liege about the year 1635, and was instructed in design by his father. He painted animals and huntings in distemper, and was sent to Italy to study, by his patron the Prince of Liege, who on his return appointed him his painter, in whose service he died at the age of 40.

LAIRESSE, JAMES and JOHN. Were the younger brothers of Gerard Lairesse, and distinguished themselves in painting flowers, fruit, and bas-reliefs. Their chief residence was at Amsterdam.

LALLEMAND, GEORGE. An indifferent French painter and engraver on wood, born at Nancy about the year 1600. He executed some very poor wooden cuts, which have nothing to recommend them.

LAMA, GIOVANNI. According to Dominici, this painter was born at Naples in 1508, the son of an artist of little celebrity, named Matteo Lama. After learning the first principles of design from his father, he was placed under the tuition of Gio. Antonio d'Amato. In 1527 the memorable sacking of Rome drove from that city the greater part of the inhabitants; among others, Polidoro da Caravaggio, who took refuge at Naples, and Lama had the advantage of his instruction, and became a very reputable artist. In the church of S. Marcellino is an altar-piece by this master, representing the Transfiguration; and in S. Lorenzo, a picture of the Stoning of Stephen. In S. Giacomo de Spagnuoli is his admired work of the Deposition from the Cross, so much in the style of Polidoro, that it was by many supposed to be painted by him. He died at Naples in 1579, aged 71.

LAMA, GIOVANNI BATISTA. This painter was born at Naples about the year 1650, and was a fellow student with Paolo de Matteis, under Luca Giordano. He painted history, and was much employed in easel pictures of mythological subjects, some of which were in the gallery of the Duke di S. Niccola Gaeta, at Naples, which were admired for the elegance of his style, and the sweetness of his colouring.

LAMBERT, GEORGE. In noticing this artist, Lord Orford expresses his surprise, "that in a country so profusely beautified with the amenities of nature, we should have produced so few good painters of landscape." How infinitely would that zealous admirer of art have been gratified, if he could have seen the admirable productions of his ingenious countrymen, which have since appeared in that fascinating branch of painting! George Lambert was born about the year 1710, and was a scholar of William Hassell, but afterwards imitated the style of Wootton, to whom he was greatly superior. He has the credit of being one of the first of the English painters who treated landscape

with a pleasing and picturesque effect; though the judicious and candid observer will not be disposed to admit of his superiority to Gaspar Poussin in the "richness or grandeur of his compositions." His genius was adapted to large decorative arrangements, and perhaps some of his finest works were the beautiful scenery he painted for the theatre. The forms of his trees are grand, and his masses are conducted with taste and judgment. In conjunction with Samuel Scott he painted some views of the settlements of the East India Company, for their house in Leadenhall Street. Some of his English landscapes have been engraved by Vivares, Mason, &c. George Lambert etched, in a coarse, but painter-like manner, a print which is now become scarce,

An upright Landscape, with ruins, and three small figures; dedicated to Mr. James Robinson, of Wandsworth.

He died in 1765, aged about 55.

LAMBERTI, BUONAVENTURA. This painter was born at Carpi about the year 1651. He is said by Mengs to have been one of the last and ablest scholars of Carlo Cignani. He painted some pictures for St. Peter's, which have been executed in Mosaic by Ottaviani, and his fine picture of S. Francesco da Paola resuscitating a dead Child, in the church del Spirito Santo de Napolitani, has been engraved by Jacob Frey. There are several of his easel pictures in the Palazzo Gabrieli, which are deservedly admired. He died in 1721.

LAMBERTINI, MICHELE. An ancient painter of the Bolognese school, who flourished from the year 1443 to 1469. Lanzi mentions a picture by this old artist in the hall of the Fish-market at Bologna, painted in 1443. Though considerably anterior to Francesco Francia, Albano preferred this picture, in point of softness and delicacy, to any work of that master, a sufficient testimony of his merit, to establish his pretension to distinction at that early period of the art.

LAMBORN, P. S. This artist flourished about the year 1760, and engraved some plates for Mr. Boydell's collection, and some portraits; among which are,

Oliver Comwell; *after Cooper*.
Richard Penderill, of Boscobel.
Samuel Johnson.

LAME, DELLE. See PUPINI.

LAMSVELT, JOHN. A Dutch engraver, born at Utrecht about the year 1660. His style resembles that of Romeyn de Hooghe. We have by him some portraits, which are scarce, and some other subjects, of which the following are the principal:

PORTRAITS.

Oliver Cromwell; an oval.
John de Wit, pensionary of Holland.
Cornelius Pieterszoon, Hooft.
George Cassander.
Hubert Duishuis, of Rotterdam.
The Siege of Tournay, by the Duke of Marlborough and Prince Eugene.

LAMSWEEERDE, S. A. VAN. A Dutch designer and engraver, born at Utrecht about 1635. He engraved several portraits in the style of Suyderhoef, though very inferior to him; among which are the following:

Francis Gomarius, professor of theology at Groningen.

Henry Alting, professor of theology at Heidelberg.

Anna Maria Schurmans. 1657.

Cyprian Regnier, jurisconsult of Utrecht.

Charles de Maets, professor of theology at Utrecht. 1659.

LANA, LODOVICO. According to Lanzi, this painter was born in the Modenese state in 1597, and was educated at Ferrara under Ippolito Scarsellino. The theatre of his triumph is however at Modena, where there are many admirable productions of his pencil; particularly his celebrated emblematical picture of the City of Modena delivered from the horrors of the plague, in the church del Voto; a production with which few works of art at Modena can be compared, for the originality and ingenuity of its composition, correctness of design, the force and harmony of the colouring, and a copiousness of invention, that surprises. Lana was a successful imitator of Guercino, and exhibits the vigorous opposition of his masses, to which he united something of the spirited movement of Tintoretto. He was the rival of Gio. Batista Pesari, who appears to have yielded to him the superiority, by retiring to Venice when Lana established an academy at Modena, which became famous through Italy. He died in 1646, aged 49.

LANCHARES, ANTONIO DE. A Spanish artist, born at Madrid in 1586. He was a scholar of Eugenio Caxes, and distinguished himself as an eminent painter of history. In the choir of the convent "de la merced Calzada," at Madrid, is a fine picture by him of the Virgin surrounded by angels; and in the church of La Santa Cartuxa de Paular, are two of his most esteemed works, representing the Ascension, and the Descent of the Holy Ghost, one of which is signed with his name, and dated 1620. He died in 1658, aged 72.

LANCONELLO, CRISTOFORO. This painter was a native of Faenza, and flourished about the year 1587. From the appearance of his style, Lanzi thinks it probable he was a disciple of Federigo Baroccio. In the Palazzo Ercolani, at Bologna, is a picture by him of the Madonna and Bambino, with a glory of angels, and beneath, St. Francis, St. Clara, and other saints. The airs of the heads are beautiful; it is painted with great delicacy of pencil, and the colouring is rich and harmonious, entirely in the taste of Baroccio.

LANCRET, NICHOLAS. A French painter, born at Paris in 1690. He was first a scholar of Claude Gillot, but afterwards was instructed by Anthony Watteau. His chief merit consists in a neat imitation of the style of the latter artist; but he is very inferior to him in the spirit of his touch, and the brilliancy and transparency of his colouring. His pictures were, however, sought after at Paris, and he became a member of the Academy. He died in 1743, aged 53.

LANDERER, FERDINAND. A modern German engraver, born at Stein, in Austria, in 1753. He chiefly resided at Vienna, where he has engraved several plates, both etchings, and in the crayon manner; among which are the following:

PORTRAITS.

Francis Maurice, Count of Lary; *after Kolonitz.*
Joseph de Kurz, author and actor; *from his own designs.*

SUBJECTS.

Samson and Dalilah; *after Rembrandt.*
Two Landscapes, with ruins and animals; *after Dietricy.*
Two mountainous Landscapes; *after Pillement.*
Two large Landscapes, with figures and cattle; *after Louthembourg.*
Ten Heads; engraved in a style imitating *Rembrandt.*

LANDRIANI, PAOLO CAMILLO. This painter was a native of Milan, and flourished about the year 1602. He was a scholar of Ottavio Semini, and painted history with considerable reputation. There are several altar-pieces by him in the churches at Milan, of which, that "alla Passione," is dated in 1602. One of his best performances is his picture of the Nativity, in the church of S. Ambrogio, in which he adds to the graceful style of his master, more of the "morbidezza." He died about the year 1619.

LANDRY, PETER. A French engraver, born at Paris about the year 1630. He was much employed by the booksellers, and engraved a variety of frontispieces, portraits, and other subjects, executed with the graver. His best prints are his portraits, some of which possess considerable merit. We have, among others, the following by him:

PORTRAITS.

Louis XIV. of France; *after J. François.*
Louis de Bourbon, Prince of Conty; *after Gribelin.*
Charles de Bourbon. Bishop of Soisson. 1660.
Abel Brunier, Physician to the Duke of Orleans. 1661.
Charles Brulart, Marquis of Genlis.
Eustache de la Salle; *after C. Le Febre.*
Anthony Godeau, an ecclesiastic; *after Ardisson.*
Francis Lescuyer, Cons. Reg. &c.

SUBJECTS.

St. Jerome; *P. Landry, sc.*
The Virgin and Child.
Christ and the Woman of Samaria; *after Albano.*
The Head of St. John Baptist; *after An. Caracci.*

LANDULFO, POMPEO. This artist was a Neapolitan, born about the year 1415. According to Dominici, he was of an ancient family, and showing an early disposition for the art, he was placed under the care of Gio. Bernardo Lama, where he discovered a superior genius, and whilst he was yet very young, painted an altar-piece for the church of S. Matteo, at Naples, representing the Virgin with the infant Jesus in the clouds, surrounded by angels. He afterwards painted a fine picture for the church of La Pietà, of the Holy Family, with St. Francis, St. Catherine, and St. Lucia, which was considered his best work. He died at Naples in 1590, aged about 75.

LANDFIELD, AHASUERUS DE. An old German engraver on wood, to whom are attributed some small wooden cuts, marked with a curious monogram, **XL**.

LANFRANCO, CAVALIERE GIOVANNI. This distinguished painter was born at Parma, on the same day with Domenichino, in 1581. His parents placed him, when a boy, as page to the Count Scotti at Piacenza. While in the service of that nobleman, he was perceived drawing with a charcoal the frieze of one of the apartments; and the Count, desirous of encouraging his apparent disposition for the art, introduced him to Agostino Caracci, who was at that time employed by the Duke Ranuccio at Ferrara. The young pupil made a rapid advancement under so able an instructor, and before he was sixteen, he painted a picture of the Virgin, and several saints, which was deemed worthy of being placed in the church of S. Agostino at Piacenza. So flattering a commencement encouraged him to pursue his studies with redoubled alacrity. By the advice of Agostino Caracci, he studied with particular attention the works of Coreggio: and it was the contemplation of the sublime productions of that master in the cupola of the cathedral and the dome of S. Giovanni, at Parma, which inspired him with the ambition of rivaling the powers of that illustrious machinist. But however capable he was of imitating his great model in the grandeur of his conceptions, and the bold variety of his foreshortening; nature had denied him the faculty of approaching the tender beauty of his expression, and the graceful turn of his forms, the peculiar characteristics of the works of Coreggio. Lanfranco was twenty years old when death deprived him of the lessons of Agostino. He went to Rome, and became a student under Annibale Caracci, who employed him in the Farnesian gallery, and in the church of St. Jago, where he executed some frescoes from Annibale's designs. The works of Raffaello were also the objects of his attentive admiration. In conjunction with his compatriot and fellow student, Sisto Badalocchio, he etched the history of the Bible, from Raffaello's Loggie in the Vatican, which they dedicated to Annibale. After the death of that master, Lanfranco was employed by the Cardinal Sannese in some works, which first brought him into public notice at Rome, and he increased his reputation by his fresco paintings in the chapel of Buon Giovanni, in the church of S. Agostino, the principal picture representing the Assumption of the Virgin, which was greatly admired. He was taken into the protection of Paul V., who employed him in his chapel in S. Maria Maggiore, and in the great saloon at Monte Cavallo, where he painted Moses striking the Rock, Abraham sacrificing Isaac, and a Flight into Egypt. It was about this time that, by the death of Cardinal Montalto, the patron of Domenichino, he procured, through intrigue, the commission to paint the Cupola of S. Andrea della Valle, which had been promised to Domenichino, who had previously painted the four angles, in a style which excited universal admiration. However we may lament that the work was not completed by Zampieri, it is but justice to acknowledge, that on this occasion Lanfranco surpassed himself. In wrestling with so formidable an antagonist, he assembled and put forth all his powers. This celebrated work represents the Virgin seated in the clouds, contemplating the figure of our Saviour, which is in the upper part of the composition; on one side are St. Peter and St. Gaetan, and on the other St. Andrew and other saints; the principal light emanates from a luminous glory surrounding the body of Christ, and spreads itself in tender and harmonious suffusion over the whole composition. The grandeur of the arrangement, the boldness of the design, the admirable disposition of the groups, and the intrepid daring of the *di Sotto in Su*, rank this per-

formance among the most extraordinary achievements of the art of that description, after the domes of Coreggio. The increasing fame of Lanfranco spread itself to Naples, whither he was invited, in 1646, to paint the cupola of the church del Gesu, which occupied him a year and a half. This great work has been destroyed by an earthquake, except the angles, which remain. Lanfranco was at Naples when Domenichino was engaged to paint the Cupola of the Treasury, in which he had made considerable progress, when the cabals of Lanfranco, and some of the Neapolitan artists, occasioned the work to be suspended. After the death of Domenichino, Lanfranco was employed to finish it, who destroyed all that had been done, except the angles, which are still the admiration of the intelligent observer, and loudly proclaim the transcendent superiority of Zampieri over his malevolent competitor. The troubles which soon after took place at Naples, occasioned Lanfranco to return to Rome, during the pontificate of Urban VIII., who employed him to paint a picture for the church of St. Peter, representing that apostle walking on the sea, which has been engraved by Gerard Audran; and in a series of pictures of the Passion of our Saviour, for the chapel of the Crucifix. These productions were so much to the satisfaction of the Pope, that he conferred on him the order of knighthood. The last works of Lanfranco were his pictures in the tribune of S. Carlo Catinari, and they are the feeblest of his performances. He died in 1647, aged 66.

The compositions of Lanfranco are copious and ingenious, though sometimes tumultuous and confused. His design is rather negligent than incorrect; his groups are artfully combined, and his draperies are thrown with judgment and taste. His animated pencil, guided by a lively genius, and a commanding facility, leaves little to be wished for in point of execution. But he is deficient in expression; his conceptions, though great, want the regulating influence of reflexion; and as his imagination readily furnished him with ideas, the impetuosity of his execution left no opportunity of amendment. He has no great claim to the character of an accomplished colourist, though he is sometimes clear, he is seldom harmonious; and in the latter part of his life he indulged in the violent oppositions of Michael Angelo Caravaggio. Perhaps few instances have occurred in which the faculties of two artists, bred under the same master, afford so striking a contrast as those of Lanfranco and Domenichino. The latter, with little appearance of intuitive genius, and little confidence in his powers, invented with care, and digested his compositions with judgment. Lanfranco, yielding to the vivacity of his imagination, and unrestrained by any diffidence of his capacity, rested all on his natural endowments, from whence flowed his greatest celebrity. Domenichino studied with care the particular and the most elevated expression of the passions. Lanfranco was satisfied with a general and sketchy delineation of the ordinary characteristics of human feeling. We have several etchings by Gio. Lanfranco, which are executed in a slight spirited style, and evince the hand of the great master. The following are by him, which are generally signed with his name, or the letters G. L.

The Messengers of Moses returning from the Land of Canaan.

The Triumph of a Roman Emperor.

An Emperor haranguing his Soldiers.

Part of the plates engraved conjointly with Sisto Badalocchio, from the paintings by *Raffaello* in the Vatican, called *Raffaello's Bible*. The whole consists of fifty-one prints, besides the titles.

LANG, MAURITIUS. A German engraver, who flourished about the year 1670. He chiefly resided at Vienna, and was much employed by the booksellers, for whom he engraved a variety of frontispieces, book-plates, and portraits; the last of which are the best of his prints. He worked with the graver, and executed several of the plates for *Priorato's History of the Emperor Leopold*.

LANGETTI, GIO. BATISTA. According to Zanetti, this painter was born at Genoa in 1635. He was first a scholar of Pietro da Cortona, but afterwards studied under Gio. Francesco Cassana. Although celebrated by the poet Boschini, his powers appear to have been chiefly confined to heads and busts of old men, hermits and philosophers, of which there are many in private collections in the Venetian states, and in Lombardy. Lanzi notices a picture by him of the Crucifixion, in the church of S. Terese at Genoa. He died at Venice in 1676, aged 41.

LANGLOIS, JOHN. A French engraver, born at Paris in 1649. After learning the rudiments of design in his native city, he went to Rome, and became a member of the French Academy there. He engraved several plates from the antique statues, and some architectural subjects from Andrea Palladio. We have also by him a few portraits, and other prints, among which are the following:

PORTRAITS.

William Brunetiere, Bishop of Saintonge; *after Boulongne*.
 Peter Loisel, Doctor of Sorbonne.
 Julian Gardeau, Curate of St. Etienne du Mont; *after Lombard*.
 John Law.

SUBJECTS.

St. Luke painting the Virgin; *after Raffaele*.
 The Stoning of Stephen; *after P. da Cortona*.
 Tobit and the Angel; *after Ann. Caracci*.
 The Martyrdom of St. Paul; *after L. Boulongne*.
 Christ curing the Paralytic; *after Bon Boulongne*.

LANGOT, FRANCIS. A French engraver of little note. He was chiefly employed in copying the prints of other masters, particularly Cornelius Bloemaert, Huret, and others; and his prints are not without merit.

LANGREMUS, M. F. An obscure engraver, who executed several book-plates of frontispieces, portraits, &c. in a poor style. He lived about the year 1649.

LANIERE, NICHOLAS. This artist, who was a native of Italy, possessed various talents, which were all suited to the taste of Charles I. He was a musician, painter, engraver, and a connoisseur; and had a great share in the purchases made for the royal collection. As a painter, he drew a Holy Family for the King; and his own portrait, by himself, with a pallet and pencil in his hand, and a scrip of paper, with musical notes, is in the music-school at Oxford. He possessed a considerable collection of drawings, several of which he caused to be engraved, and etched some of them himself, on one of which is

an inscription in Italian, *Done in my youthful age of 74.* He died in London in 1646 aged 78.

LANINI, BERNARDINO. This painter was born at Vercelli about the year 1522, and was a disciple of Gaudenzio Ferrari, whose style he imitated with such precision, that a picture he painted for the church of S. Giuliano, at Milan, representing a Pietá, might be taken for a work of that master, had he not signed it with his name, and the date 1547. At a later period of his life, he operated with more freedom, and painted an altar-piece of St. Catherine, for the church dedicated to that saint, near S. Celso, which is highly commended by Lomazzo, as full of fire, and picturesque feeling, with a colour resembling Titian, and an expression in the head of the saint which Guido would afterwards have been proud to acknowledge. He was much employed at Milan, and in the state, and particularly at Novara, where he painted, in the dome, the personification of the Deity, some subjects from the life of the Virgin, and the Sybils, which are so justly celebrated. In some of his works he aimed at the impressive style of Lionardo da Vinci, particularly in a picture in S. Ambrogio, of our Saviour after the Scourging, between two angels; a production so full of pious and beautiful expression, and of such admirable relief, that it is esteemed one of the finest works of art in that Basilica. He died about the year 1578.

LANINI, GAUDENZIO, and GIROLAMO. They were the brothers of the preceding artist, and followed, at an humble distance, the style of Bernardino. By the former, Lanzi mentions a picture in the sacristy of the Barnabites, representing the Virgin and Infant, with several saints; and by the latter, a deposition from the Cross, in a private collection at Vercelli.

LANKRINCK, PROSPER HENRY. This painter was a native of Germany, born about the year 1628. His father, a soldier of fortune, brought his wife, and this his only son, into the Netherlands, where he obtained a colonel's commission, and died at Antwerp. The young Lankrinck received a good education, and was intended by his mother for a monk, but discovering an inclination for painting, he was permitted to attend the academy, where his progress was considerable, which was promoted by his having access to study the best pictures in one of the finest collections at Antwerp. Lankrinck made an excellent selection, and attached himself particularly to the landscapes of Titian. On the death of his mother he came to England, in the reign of Charles II., and was patronized by Sir Edward Spragge, and more particularly by Sir William Williams, for whom he painted a great number of landscapes, which were destroyed when that gentleman's mansion was burned down. His pictures were in considerable estimation, and he was occasionally employed by Sir Peter Lely to paint his back-grounds. The scenery in his landscapes is wild and romantic, with rocks and broken grounds, in the style of Salvator Rosa. He died in London in 1672.

LANZANI, ANDREA. This painter was born at Milan about the year 1645. After receiving some lessons from Luigi Scaramuccia, a scholar of Guido, then resident at Milan, he went to Rome, where he entered the school of Carlo Maratti. His genius, however, led him to something less placid; and he particularly devoted himself to the study of the energetic productions of Lanfranco. His best pictures were those he

painted immediately on his return to Milan, whilst his mind was impressed with the great principles of the Roman school. Such are his picture of S. Carlo in glory; and a subject from the life of Cardinal Federigo, in the Ambrosian library. He died in 1712.

LAPI, NICCOLO. An Italian engraver, who flourished about the year 1760. He executed some of the plates for the Museo Fiorentino.

LAPIS, GAETANO. This artist was born at Cagli, in the Roman state, in 1704, and studied at Rome under Sebastiano Conca. He is described by Rossi as a painter of an original taste, possessing great fire, yet correct in his design. In the Palazzo Borghese at Rome, he painted a ceiling representing the Birth of Venus, a performance which gives a respectable idea of his talent. He died in 1776, age 72.

LAPPOLI, GIOVANNI ANTONIO. According to Vasari, this painter was born at Arezzo in 1492, and was first a disciple of Domenico Pecori, but afterwards studied under Jacopo Caruzzi, called Pontormo. He went early in his life to Rome, where he formed an intimacy with Perino del Vaga, and il Rosso, and was favoured with the protection of Clement VII., who employed him in some public works; but the completion of them was interrupted by the sacking of Rome in 1527, when he was obliged to fly. He retired to his native city, where he painted several pictures for the churches and private collections. He died in 1552, aged 60.

LACHER, ANTOINETTE. This ingenious lady was a native of France, and flourished about the year 1725. She engraved some plates of historical subjects, among which is Judith with the Head of Holofernes, *after Raffaele*. She signed her name *Toinette Larcher*.

LARGILLIERE, NICHOLAS DE. Though born at Paris, in 1656, this artist received his technical education at Antwerp, where his father settled as a merchant, and placed him under the tuition of Francis Gobeau, a painter of landscapes and still-life. Having made some proficiency in those subjects, he aspired to a more elevated branch of art, and attempted historical paintings and portraits with considerable success. His father's affairs calling him to England, he accompanied him to this country in the reign of Charles II. He drew the King, and some of the nobility, but did not at that time remain here long. He went to Paris, where he gained the friendship of Charles Le Brun, whose portrait he painted, which has been finely engraved by Gerard Edelinck. He was introduced to Louis XIV., who sat to him, and he acquired sufficient celebrity to be made a member of the Academy at Paris. On the coronation of James II., he again visited England, where he painted the King and Queen, Sir John Warner, with others, but returned to France at the revolution. Of his historical works, the most considerable was the Crucifixion, for the church of St. Genevieve. His colouring is more chaste than is usual with the artists of his country, and he drew with a correctness which rendered his portraits particularly interesting. He died at Paris in 1746, aged 90.

LARMESSIN, NICHOLAS DE, the ELDER. A French Engraver, born at Paris about the year 1640. We have by this artist several portraits, engraved in a very agreeable style. They are executed entirely with the graver, and possess considerable merit. He

sometimes marked his plates with the initials N. L., and sometimes with the cipher **DL**. The following are by him :

PORTRAITS.

Philip de Bourbon, Duke of Orleans, brother to Louis XIV.
 Henrietta, Duchess of Orleans.
 Henry Julius de Bourbon, Duke d'Enguien.
 Charles XI., King of Sweden.
 Claudia Felicita of Austria, Empress of Leopold I.
 Maximilian Henry, Archbishop of Cologne.
 Godfrey, Count d'Estrades, Marshal of France.
 Gabriel Nicholas de la Reynie, Lieutenant of Police.
 Louisa Frances, Duchess de la Valiere, in the habit of a Nun.
 Balthasar Moretus.
 Paul Manutius, Librarian of the Vatican.
 Lawrence Coster; for a History of Printing.
 John Guttenberg; for the same.

LARMESSIN, NICHOLAS DE, the YOUNGER. He was the son of the preceding artist, born at Paris in 1684, and was instructed in engraving by his father. He acquired considerable celebrity by some prints he engraved for the Crozat collection, became a member of the French Academy, and engraver to the King. We have by him a great number of portraits, historical subjects, and others, engraved in a neat finished style. In the execution of them, he united the point with the graver. There is a want of correctness in the design of his figures, and his prints are without much effect. The following are his principal works :

PORTRAITS.

James II., King of England.
 Maria, his Queen.
 William and Mary.
 Louis XV. on horseback; *after J. B. Vanloo*.
 Maria, Queen of Louis XV.; *after the same*.
 Louis XV. on foot; *after the same*.
 Maria, Dauphiness of France; *after the same*.
 Charles Henry of Lorraine; *after Ranc*.
 Woldemar de Lowendal, Marshal of France; *after Boucher*.
 William Coustou, Sculptor to the King; *after Lien*; engraved for his reception into the Academy. 1730.
 Claud Hallé, Painter to the King; *after Le Gros*; the same.
 Philip Vleughel, Painter; *after P. de Champagne*.

PORTRAITS FOR THE CROZAT COLLECTION.

Raffaelle and Jacopo Pontormo; half-lengths; *after Raffaelle*.
 Federigo Carondeletto, Archdeacon of Bitonto; *after the same*.
 Cardinal Pole; *after Raffaelle, or S. del Piombo*.

SUBJECTS FOR THE CROZAT COLLECTION.

St. Michael vanquishing the Evil Spirit; *after Raffaele.*
 St. George and the Dragon; *after the same.*
 St. John the Evangelist; *after the same.*
 The Holy Family; *after the same.*
 The Virgin and infant Jesus; *after the same.*
 The Vision of Ezekiel; *after the same.*
 Christ bearing his Cross; *after the same.*

VARIOUS SUBJECTS AFTER FRENCH MASTERS.

The Four Seasons; *after Lancret.*
 The Four Ages of Man; *after the same.*
 A set of four Prints from the Fables of La Fontaine; *after Boucher.*
 The Amorous Savoyard; *after Pierre.*
 The Savoyard Family; *after the same.*

LAROON, MARCELLUS. This artist was born at the Hague in 1653, and learned the rudiments of painting from his father, with whom he came young to England. Here he was placed with La Zoon, an obscure portrait painter, and was afterwards some time with B. Flesshier. Sir Godfrey Kneller employed him to paint his draperies, in which branch he was eminent. He possessed the talent of imitating the different styles of the great masters with uncommon success; and painted historical subjects, portraits, and conversations. We have by this artist some slight spirited etchings of Dutch Boors regaling, and similar subjects, in a style resembling Ostade, but very inferior. He sometimes marked his plates with the cipher **ML**.

LARRAGA, APOLLINARIO. This Spanish painter was a native of Valencia, and has been erroneously stated to have been a scholar of Pedro Orrente, who most probably died before he was born, as Larraga outlived him upwards of eighty years. He is said, however, to have made his works the model of his imitation, and painted several pictures in his style in the convent of San Dominic, and in the churches of his native city. He died in 1728.

LASNE, MICHAEL. This artist was one of the first of the French engravers who distinguished himself by a free and dexterous management of the graver. He was born at Caen in Normandy in 1595, and appears to have imitated the style of Cornelius Bloemaert, and F. Villamena. He possessed considerable ability; his drawing is tolerably correct, and his stroke is bold and free, though sometimes there is an appearance of dryness in his works. He was extremely laborious, and has left a great number of prints, consisting of portraits, historical and other subjects. When he did not sign his plates with his name, he generally used the cipher **ML**. The following are esteemed his principal prints:

PORTRAITS.

Louis XIII. on horseback, the back-ground representing a battle; was engraved by *Callot*;
Michael Asinus, sculptor Regius.

Bernard, Duke de la Valette; the back-ground, with the town of Metz, is also engraved by *Callot*.

Anne of Austria, Queen of France.

Armand, Cardinal de Richelieu.

Julius, Cardinal de Mazarin.

Charles de Crequi, Marshal of France.

Francis de Bassompierre, Marshal of France.

Peter Seguier, Chancellor.

Nicholas de Bailleur, President of the Parliament.

Francis Fernandez, Franciscan.

Father Joseph, celebrated Capuchin.

John Francis Niceron, Monk, and famous mathematician; rare.

Giulio Strozzi, Venetian poet; *after S. Vouet*. 1627.

Francis Quesnel, painter to Henry III.; *from a picture by himself*.

Father Nicholas Caussin; engraved in the manner of *Mellan*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Rubens*.

St. Francis d'Assise receiving the infant Jesus from the Virgin; *after the same*.

St. Francis de Paula receiving the Infant; *after the same*.

The Visitation of the Virgin; *after Lod. Caracci*.

The Virgin, with the Infant sleeping, and St. John, called the Silence; *after Annibale Caracci*.

A dead Christ, with Mary Magdalen; *from his own designs*.

An Ecce Homo; *after Titian*.

Jesus Christ in glory, with St. Peter and St. Paul; *after P. Veronese*.

The Virgin in the Clouds, with a Crescent; *after Albano*; oval.

LASTMAN, PETER. This painter was born at Haerlem in 1581, and was a disciple of Cornelius Cornelisz. Vanmader, in his account of the Dutch painters, published in 1604, says he was at Rome in that year, whither he went for improvement, on leaving the school of Cornelisz. He painted historical subjects, generally composed of a great number of figures, in which it appears that his journey to Italy had not contributed to render his design either graceful or correct. His merit consists in a vigorous and forcible colour, and a competent knowledge of the chiar-oscuro. He was for a short time the instructor of Rembrandt, who seems to have adopted his style, to a certain degree, both in his paintings and engravings, though he greatly improved it. There are a few etchings by Peter Lastman, from his own compositions, which are now become scarce; among which we have:

Judith and Tamer, in a landscape; marked P. L.

A Female seated before an arch, her head covered with a veil, with her hands before her.

LASTMAN, NICHOLAS. He was the son of the foregoing artist, born at Haerlem in 1609. After learning the principles of design from John Pinas, he was instructed in engraving by John Saenredam. His plates are neatly executed, but without much taste. We have, among others, the following by him:

The Portrait of Karel van Mander; *copied after J. Saenredam*.

Christ praying in the Garden; *after Peter Lastman*.

St. Peter delivered from Prison; *after J. Pinas*.

The Martyrdom of St. Peter; *after Guido.*

The Merciful Samaritan, in a landscape; *after his own design.* This print is not generally known, it is executed in a very pleasing style. *Nicol. Lastman, inv. et scul.*

LATER, J. DE. A very indifferent engraver, who flourished about the year 1720, and appears to have resided at Amsterdam, as he engraved some bible-plates from the designs of Picart and others, published in that city, in 1720. He also engraved some portraits in mezzotinto; among which is that of William III., with his hat on.

LAVESQUE, JACOB. A Dutch painter, born at Dort in 1624. He was brought up in the school of Rembrandt, but from a singular capriciousness, instead of profiting by the lessons of that able master, he attached himself to an imitation of the works of John de Baan, a portrait painter of some eminence, but of very inferior capacity to his first instructor. His talents appear to have been confined to portraits, in which he was respectable.

LAULNE, STEPHEN, or STEPHANUS. An ingenious French engraver, born at Orleans in 1520. His prints, which are generally small, are very numerous; they are executed entirely with the graver, with great dexterity of handling, and very highly finished. He copied some of the prints of Marc Antonio with some success; but the greater part of his plates are from his own designs. His compositions are ingenious, and discover great fertility of invention. His drawing, though not always correct, is tasteful. He usually marked his prints with the initial of his christian name, S., or S. F., or S. fecit, and sometimes *Stephanus, fecit.* The following are his principal prints:

A set of thirty Prints of Subjects from the Old Testament.

A set of eighteen Mythological Subjects; oval, very small.

The Twelve Months of the Year; circular.

Four; Jupiter, Neptune, Mercury, and Ceres; circular.

Four Subjects of Ancient History; oval.

The Four Monarchies; oval.

Four, of Rural Occupations; oval.

The Three Graces.

David and Goliath; *after Marc Antonio.*

The Murder of the Innocents; *after the same.*

The Martyrdom of St. Felicita; *after the same.*

The Rape of Helen; *after the same.*

The Brazen Serpent; *after John Cousin.* This is one of his largest prints.

LAUNAY, NICHOLAS DE. A modern French engraver, born at Paris in 1739. He was a pupil of J. L. Lempereur, and was received into the French Academy in 1777. We have by this artist a great number of prints, neatly executed with the graver. Among others, the following:

The Portrait of Abbé Raynal; *after Cochin.*

The Wise and Foolish Virgins; *after Schalken.*

The March of Silenus; *after Rubens.*

Christ driving out the Merchandizers; *after Jordaens.*

Angelica and Medoro; *after J. Raoux.*

Leda; and its companion, Endymion; *after Pierre*.
 The Good Mother; *after Fragonard*.
 The Favourite Child; *after le Prince*.
 The Lime-kiln; *after Louthembourg*.
 A pair of Views of Ruins; *after Dietricy*.
 The Triumph of Taste, a frontispiece for the History of the French Theatre.

He also engraved several vignettes, portraits, and book-plates.

LAUNAY, ROBERT DE. He was the younger brother and pupil of the preceding artist, born at Paris in 1754. We have several plates by him, executed in a neat finished style, like that of Nicholas de Laynay; and he was also much employed in ornaments for books. The following are by him:

The unforeseen Misfortune; *after Greuze*.
 The Marriage Contract; *after A. Borel*.
 The Marriage broken off; *after E. Aubrey*.
 The Egg-sellers; *after A. Vander Werf*.
 The Turkish Bath; *after Barbier*.

LAURENT, ANDREW. This artist, according to Basan, was an Englishman, and flourished about the year 1750. He chiefly resided at Paris, where he engraved the plates of the great Gallery at Versailles, after the designs of *Cochin*. We have also by him,

Saul consulting the Witch of Endor; *after Sal Rosa*.
 A Conversation; *after Teniers*.
 The Hay Harvest, and its companion; *after Wouvermans*.

LAURENT, PETER. A modern French engraver, born at Marseilles about the year 1745. He established himself at Paris, where he has engraved several plates with considerable success, particularly landscapes. Among others, we have the following prints by him:

The Water-Mill; *after Boucher*.
 The Washer Woman; *after the same*.
 Saying Grace; *after Greuze*.
 A Caravan; *after Vander Does*.
 The Passage of the Ferry-boat; *after Berghem*.
 The Shepherdess; *after the same*.
 The Fortune-Teller; *after the same*.
 A pair of Landscapes, with figures and animals; *after Dietricy*.
 An Italian Landscape, with figures and cattle; *after H. Roos*.
 Shepherds reposing; *after Louthembourg*.
 A View of Mondragon, in Dauphiny; *after the same*.
 A Sea-port, with architecture; *after the same*.
 The Death of the Chevalier d'Assas; *after Casanova*.

LAURENTIO, C. This artist, who is of little note, is mentioned by Mr. Strutt as the engraver of some of the portraits in *Priorata's History of the Emperor Leopold*. 1660.

LAURETTI, TOMMASO, called IL SICILIANO. This painter was a native of Palermo, and is said by Vasari to have been a disciple of Sebastiano del Piombo. At an early period

of his life he established himself at Bologna, where he painted several pictures for the churches. To a more vigorous colour than was usual at his time, he added a great style of design, which he had acquired by the lessons of Sebastiano. Of his works at Bologna, the principal are the Martyrdom of S. S. Vitale and Agricola, in the church dedicated to those saints; in S. Giacomo Maggiore, the Resurrection of Christ, and the Burial of S. Agostino; the latter a grand and copious composition; and in S. Mattia, the Coronation of the Virgin. He was invited to Rome by Gregory XIII., to finish the ceiling of the Sala di Constantino, left imperfect at the death of Clement VII. He was no less patronised by Sixtus V. and Clement VIII. By the latter, he was engaged to ornament one of the saloons in the Campidoglio, where he painted in fresco the history of Brutus; one of his most considerable works. He was the second president of the Academy of St. Luke, after its foundation, and flourished at Rome in great esteem, until his eightieth year.

LAURI, BALTHASAR. This artist was born at Antwerp about the year 1570. He went to Rome when he was young, and became a scholar of his countryman Paul Brill, under whom he proved a reputable landscape-painter.

LAURI, FRANCESCO. He was the elder son of the foregoing artist, born at Rome in 1610. Having shown an early disposition for historical painting, his father placed him under the care of Andrea Sacchi, who, discovering in him the dawn of uncommon genius, instructed him with the greatest care. On leaving that able master, he travelled through Italy, France and Germany, and returned to Rome, where the most sanguine hopes were entertained of his reaching a distinguished rank in the art. These expectations were, however, unhappily destroyed by his premature death in 1635, at the age of 25. The only work mentioned by him is a ceiling in the Palazzo Crescenzi, at Rome, representing three Goddesses.

LAURI, FILIPPO. This painter was the younger son of Balthasar Lauri, born at Rome in 1623. He was first instructed by his brother Francesco Lauri, and on the death of that promising artist, became a scholar of Angelo Caroselli. The progress of Filippo was extraordinary, and he soon surpassed his instructor. Nature, who had not bestowed her graces on his person, endowed his mind with many accomplishments. He had a turn for poetry, was well acquainted with history and the fable, and was a master of perspective. He succeeded better in easel pictures than in figures as large as life, though he painted some altar-pieces for the churches at Rome, particularly his picture of Adam and Eve in la Pacce. His best works are his bacchanals, and subjects of the fable, which are ingeniously composed, the figures correctly and gracefully designed, with very agreeable landscapes in the back-grounds. He died in 1694, aged 71.

LAURI, GIACOMO. An Italian engraver, a native of Rome, who flourished about the year 1610. He published in 1612, a set of one hundred and sixty-six prints, entitled, *Antiquæ Urbis, Splendor, &c.* consisting of views of the ancient buildings, &c. at Rome. They are executed with the graver in a poor style.

LAURI, or LAURIER, PIETRO. This painter was a native of France, though he resided the greater part of his life at Bologna, where he was brought up in the school of Guido.

He painted several pictures for the churches at Bologna; some of which have the appearance of having been retouched by Guido. At the Cappucini is a fine picture of the Virgin presenting the infant Jesus to S. Felice; and in La Madonna della Liberta, S. Antonio da Padoua.

LAURIN, HENRY FREDERICK. A modern German engraver, born at Dresden in 1756. He was a pupil of Adrian Zingg, and has engraved some landscapes in a neat and spirited style. Some of his first essays were after Salvator Rosa, Kobell, &c. We have besides the following by him :

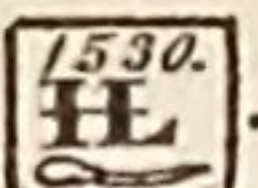
Two Landscapes; *after Kleughel.*

A pair, the Fishermen, and the Waterfall of Liebethal; *after Zingg.*

Two large Views of Fano; *after Theil.*

A Landscape and Cattle; *after A. Vande Velde.*

LAURO, GIACOMO. In the *Memoirie Trevigiane su le opere di disegno*, by *Federici*, is mentioned Giacomo Lauro, a scholar of Paolo Veronese, a native of Venice, though resident at Trevigi. In the church of the Dominicans, in that city, is a fine picture of St. Roch interceding for the persons afflicted with the plague; a grand composition, worthy of the school in which he was educated. He died young in 1605.

LAUTENSACK, HENRY. This old German engraver is miscalled by Mr. Strutt, Hans or John. He was born at Nuremberg about the year 1506, and was the son of Paulus Lautensack, an obscure painter, who taught him the rudiments of design. He engraved some plates in the style of Sebald Beham, though very inferior to him. He usually marked his prints with a cipher composed of the initials H. L. on a tablet, with an instrument resembling a graver, and the date . We have by him the following :

The Martyrdom of St. Catherine.

The Crucifixion, inscribed, *Christum non istum. Sed Christum crede per istum.*

The Decollation of St. John; a small circular print.

A Boy holding a Flag.

A Boy standing on a Globe, with a bow in his hand.

He is said to have engraved on wood.

LAUTENSACK, HANS SEBALD. He was the son of the preceding artist, born at Nuremberg about the year 1528. He is called by Mr. Strutt, Henry. We have by this artist several landscapes, etched in a dark unpleasant style; and also some portraits, etched and finished with the graver, which possess considerable merit. His prints are generally marked with a monogram composed of the letter H. S. L. on a tablet, with the date, . The following are his principal works :

PORTRAITS.

Paulus Lautensack, painter of Nuremberg.

Hans Sebald Lautensack; *se ipse*, sc. 1552.

Hieronimus Schurstab, half-length; on one side his Arms, and on the other a Village with a Church. M.D.LIII.

Georgius Roggenback. 1554.

The Half-length of a Nobleman, with a beard ; on one side his arms, and on the other a fortified castle. 1554.

SUBJECTS AND LANDSCAPES.

- A Landscape, with David and Goliath. 1551.
- Christ curing the Blind at Jericho. 1559.
- A Mountainous Landscape, with the History of Balaam and his Ass. 1559.
- Villagers occupied in the Vintage. 1559.
- A Landscape, with a Farm-Yard. 1551.
- Two pleasing Landscapes ; dated 1553 and 1555.
- A grand Tournament. 1560 ; very scarce.
- A representation of Public Games. 1560 ; very scarce.
- A large View of Nuremberg, from the east ; in three sheets. 1555.
- A similar View of that city from the west ; the same. 1552.

LAUW, or LAW. An English mezzotinto engraver, by whom we have several plates, after Teniers and other masters.

LAUWERS, NICHOLAS. A Flemish engraver, born at Leuze, near Tournay, about the year 1620. He studied at Antwerp, under the celebrated engravers after Rubens, and attached himself particularly to the style of Paul Pontius, which he imitated with success, without however equalling that eminent artist, either in the firmness of his graver, or the correctness of his design. We have several prints by him from various masters ; but his best plates are those he engraved after Rubens. The following are his principal works :

PORTRAITS.

- Isabella, Infanta of Spain, with two Children, one holding a crown, the other her arms ; *after Rubens.*
- Fran. Lelio Blancatio ; *after Vandyck.*

SUBJECTS AFTER VARIOUS MASTERS.

- The Adoration of the Magi ; *after Rubens.*
- Christ before Pilate ; *after the same.* In the latter impressions of this print, the name of *Bolswert* is substituted for that of *Lauwers.*
- The Descent from the Cross ; *after the same.*
- The dead Christ on the knees of the Virgin, with Mary Magdalen ; *after the same.*
- The Triumph of the New Law ; in two sheets ; *after the same.*
- St. Cecilia, with Angels ; *after Gerard Seghers.*
- Gamesters and Smokers in a Tavern ; *after the same.*
- Jupiter and Mercury, with Baucis and Philemon ; *after J. Jordaens.*
- The Virgin appearing to a Carmelite ; *after Diepenbeck.*
- St. Agabus before the Virgin ; *after the same.*

LAUWERS, CONRAD. He was the younger brother of Nicholas Lauwers, born at Leuze about the 1623. He learned engraving at Antwerp, and executed several plates after the Flemish masters, and others, with the graver, in the style of his brother, though inferior to him. We have the following by him :

PORTRAITS.

Aertus Quellinus, Junior, architect; *after J. de Decyts.*
 Peter Verbrugghen, sculptor; *after E. Quellinus.*
 M. A. Capello, Bishop of Antwerp; *after Diepenbeck.*
 Anthony Vigier, Jesuit; *after J. Cossiers.*

SUBJECTS AFTER VARIOUS MASTERS.

Elijah in the Desert, with an Angel bringing him food; *after Rubens.*
 Christ bearing his Cross; *after the same.*
 The Penitence of St. Peter; *after Cossiers.*
 The Crucifixion; *after the same.*
 The Virgin, with the infant Jesus, St. Elizabeth, and St. John, in a landscape; *after Schiavone.*

LAWRIE, ROBERT. An English engraver in mezzotinto, born about the year 1740. We have by this artist some portraits, and various subjects, which possess considerable merit. Among others the following:

PORTRAITS.

George III.; *after Zoffany.* 1772.
 The Queen; *after the same.* 1772.
 The Prince of Wales and Duke of York. 1772.
 Elizabeth, Duchess of Hamilton; *after C. Read.*
 Stephen Francis, Duke de Choiseul; *after Vanloo.*

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Rubens.*
 The Holy Family returning from Egypt; *after the same.*
 The Crucifixion; *after the same.*
 The same subject; *after Vandyck.*
 The Incredulity of St. Thomas; *after Rembrandt.*
 The Adoration of the Magi; *after A. Cazali.*
 Sun-rise, a landscape; *after G. Barret.*
 A hard Gale; *after Vernet.*
 A Squall; *after the same.*
 The Quack Doctor; *after Dietricy.*

LAZZARI, DONATO, called BRAMMANTE DI URBINO. This distinguished artist has been so celebrated as an architect, that little has been recorded of his works as a painter. According to Colucci, in his *Antichità Picene*, he was born at Castel Durante, in the Duchy of Urbino, in 1450, others say in 1444. He first applied himself to painting, and studied the works of Fra. Bartolomeo Corradini, called Carnevale. The few paintings which remain of him are at Milan, and in the state, and are mentioned with distinction by Lomazzo. He painted subjects of sacred and profane history and portraits, in which his style resembles that of Andrea Mantegna. His fresco works in the churches at Milan have either perished, or are nearly obliterated; but something of him has been preserved in the Palazzo Castiglione, and in that of the Borri family. In the church of the Carthusians at Pavia, there is a chapel painted by Bramante, in fresco, in which the figures are grossly and heavily designed, and the colouring crude and raw. Both his

powers and his taste led him to architecture, to which he devoted himself with the most brilliant success. He was superintendant of the buildings to Julius II., and died at Rome in 1514, aged 64.

LAZZARINI, GREGORIO. This artist was born at Venice in 1654, and was a scholar of Francesco Rosa, a Genoese painter, who resided some time at Venice. He soon abandoned the dark and gloomy style of his instructor, and aimed at the higher excellencies of the simple and natural. On viewing the works of Lazzarini, we should suppose him to have been educated in the Bolognese, or rather in the Roman school. Lanzi, however, asserts, that he never quitted Venice, and that by the impulse of his genius alone, he conciliated the esteem of the most distinguished professors of his time, particularly Carlo Maratti, who was not much accustomed to over-rate the talents of his contemporaries. When the Venetian ambassador, then resident at Rome, proposed a commission to the Roman artists to paint a picture for the Sala dello Scrutinio, at Venice, Carlo Maratti had the liberality to refuse the offer, expressing his surprise that he should apply to the painters of Rome, possessing at Venice such an artist as Lazzarini. Of the justice of Maratti's appreciation of his talents, he has given evident proof in the picture he painted on that occasion, representing the triumphal memorial of the Morosini. He distinguished himself more in his admired picture of S. Lorenzo Giustiniani, at the Patriarcale, which is esteemed by Lanzi the finest oil-painting of the Venetian school of the period at which he lived, whether we consider the grandeur of the composition, the elegance of the contours, or the interesting variety in the heads and attitudes.

LEADER, WILLIAM. An English mezzotinto engraver, by whom we have a few prints; among others, a small upright plate, representing Samson in Prison; *after Rembrandt*.

LEAL, DON SIMON DE LEON. A Spanish painter, born at Madrid in 1610. He was a scholar of Pedro de las Cuevas, and distinguished himself both in history and portraits. In the latter, he formed his style from the chaste and simple colouring of Vandyck. Of his historical works at Madrid, the most considerable are, the principal altar-piece, and a series of pictures of the infancy of Christ, in the new church of the Noviciado of the Jesuits; and the Immaculate Conception, in the church of the Capuchins. He was appointed painter to the Queen, and was much employed by the court. He died at Madrid in 1687, aged 77.

LEAL, DON JUAN DE VALDES. See VALDES.

LE BAS. See BAS.

LECCE, MATTEO DA. According to Baglioni, this artist was of some eminence at Rome in the pontificate of Gregory XIII. He painted chiefly in fresco, and aimed at the great style of Michael Angelo Buonaroti, but without much success. In the church of S. Eligio degli Orefice, is a picture by him of the Virgin and Infant, with St. Stephen, St. Lawrence, and other saints; and in the Chiesa Nuova, a large altar-piece of the Transfiguration.

LEDERER, HANS JOHN. To this artist, Professor Christ attributes some engravings marked with the cipher **H**.

LEDERLIN, JAMES. A German engraver on wood, born at Tubingen about the year 1565. He executed a set of wooden cuts of the portraits of the professors of the University in that city, which were published by Erhard Zell in 1596. There are other prints by this master, some of which are dated 1590. He usually marked his prints with the monogram **FL**.
1590

LEDERSBASCH, CHRISTOPHER. By this artist, who was apparently a German, we have some slight incorrect etchings, among which is a large upright print, arched at the top, representing Samuel presented in the Temple; *after Romanelli*.

LEDESMA, JOSEF DE. According to Palomino, this Spanish artist was a native of Old Castile in 1630, where he learned the first rudiments of the art, but he afterwards studied at Madrid, under Don Juan Carenno, and became a correct designer, and an excellent colourist. There are some pictures by him in the church of the Colegio de San Thomas; but his most admired performance is the Deposition from the Cross, with the Virgin, Mary Magdalen, and St. John, in the church of the Augustinos Recoletos, which his biographer asserts, is alone sufficient to immortalize his reputation. He died at Madrid in 1670, at the age of 40.

LEEPE, JOHN ANTHONY. This painter was of an honourable and opulent family, originally of Brussels, which city his parents left on account of the troubles then prevalent in Brabant, and settled at Bruges, where our artist was born in 1664. Among other accomplishments, he was instructed in drawing, and showed so marked a genius, and so strong an inclination for the art, that his parents permitted him to indulge his desire of becoming a painter. Indefatigable in his studies after nature, he was constantly in the fields and forests, or on the sea-shore, designing every object that attracted his attention, with a truth and precision which appear in all his works. He particularly excelled in the representation of sea-pieces, both when that element is agitated by storms, or in the tranquillity of a calm; subjects which he treated with surprising fidelity. Vander Leepe was also an eminent landscape painter, in which he imitated the grand style of Gaspar Poussin. His pencil is light and flowing, and his colouring is agreeable, though occasionally too cold. As he was not successful in the design of the figure, his pictures are generally decorated with those of his townsmen, Duvende and Kerckhove. He died in 1720, aged 56.

LEEST, ANTONIUS VAN. This artist is mentioned by Papillon, who states him to have been an engraver on wood of some talent, and executed, among others, four cuts of the Four Evangelists, which, according to that author, possess considerable merit.

LEEUW, GABRIEL VANDER. This painter was born at Dort in 1643. He was the son of Sebastian Vander Leeuw, a painter of landscapes and animals, who had been a scholar of Jacob Gerritz Cuyp, from whom he received his first instruction in the art. In a

short time he greatly surpassed his father, when he went to Amsterdam, where he formed an intimate acquaintance with David vander Plaas, with whom he formed the project of visiting Italy. In his journey through France he passed four years at Paris, and two at Lyons, in both which cities he was induced to make some stay, by the flattering encouragement he met with. On his arrival at Rome, he improved his style, by studying the works of Benedetto Castiglione, and Rosa da Tivoli. He painted landscapes with cattle, which were ingeniously composed, the animals well drawn, and touched with a fire and spirit rarely found in the painters of the Dutch school. After a residence of ten years at Rome and Naples, he returned to Holland, where his pictures were at first ardently sought after; but such was his facility and dispatch, that they became too numerous for the public curiosity, and the demand for them decreasing, he conceived the plan of returning to Italy, where his works were still in great repute. The bold and masterly handling of his pencil was less acceptable to his countrymen than the patient precision and laborious finish of the generality of their painters. With the intention of travelling through France to revisit Italy, he went to Dort, for the arrangement of some family affairs, where he died suddenly in 1688, aged 45.

LEEuw, PETER VANDER. This artist was the younger brother of Gabriel vander Leeuw, born at Dort in 1644, and was also instructed by his father. Finding that the bold style of Gabriel was not agreeable to the taste of his countrymen, he adopted one more finished and minute. The charming pictures of Adrian van de Velde were then deservedly in the highest repute, and he devoted himself to so close and exact an imitation of them, that no painter has so nearly approached the exquisite touch of his pencil, and the tenderness and suavity of his colour. His animals, without the precious finishing and characteristic correctness of Adrian, are not ill drawn, and his figures are neatly and spiritedly touched. His skies are clear and sunny, and his distances are agreeably degraded. The pictures of Peter vander Leeuw may easily be confounded with the early productions of his fascinating model.

LEEuw, WILLIAM DE. A Flemish engraver, born at Antwerp in 1610. He was a disciple of Peter Soutman, but instead of following the neat finished style of that artist, his etching is bold and free. There is a coarseness and want of harmony in his prints, though his manner is well adapted to some of the subjects he engraved, particularly his huntings, *after Rubens*. The following are his most esteemed prints, which are sometimes signed with his name, and sometimes marked with the cipher **W**.

Lot and his Daughters; *after Rubens*. The first impressions are before the name of *C. Dankertz*.

Daniel in the Lion's Den; *after the same*. The first impressions of this plate are also before the name of *Dankertz*.

The Virgin, supported by Angels, called Mater Dolorosa; *after the same*; scarce.

The Martyrdom of St. Catherine; *after the same*; fine and scarce.

Four large plates of Huntings; *after the same*. The same subjects are engraved by *P. Soutman*, viz. the Lion-hunt, the Boar-hunt, hunting the Wolf, and the Crocodile and Hippotamus.

Tobit and his Wife; *after Rembrandt*.

David playing on the Harp before Saul; *after the same*.

The Portrait of Rembrandt's Wife; *after the same*.

A Female with a Veil; half-length; *after the same*; inscribed *Marianne*.

St. Francis in meditation; *after J. Lievins.*

A set of four large Landscapes; *after Adrian Nieulant.* These prints are in a more finished style than is usual with him; they are scarce.

LEEUW, JOHN DE. A Dutch engraver, born at the Hague about the year 1660. In conjunction with John Lamsvelt, he engraved the portraits for Le Vassor's History of Louis XIII. We have also by him the following portraits:

Carolus Niellius, D. Theol. *J. de Leeuw, sc.*

James William Imhof, Senator of Nuremberg; *D. Leeuw, fec.*

Joseph Justus Scaliger.

John, Duke of Marlborough; *veni, vidi, vici.*

Abraham Cowley, poet, for the edition of his works, published in 1700.

LEEUW. THOMAS DE. See LEU.

LEFEBURE, ———. See FEVRE.

LEGNANI, STEFANO, called LEGNANINO. According to Lanzi, this painter was born at Milan in 1660. He was called Legnanino to distinguish him from his father, Cristoforo Legnani, a portrait painter, by whom he was instructed in the first rudiments of design. He afterwards studied at Bologna under Carlo Cignani, and at Rome under Carlo Maratti. In both those cities, he proved himself a creditable scholar of those masters. His compositions are sedate and judicious, and there is an *impasto* and a lucidity in his colouring, not usual in the school of Maratti. He distinguished himself as a fresco painter, particularly in S. Angiolo at Milan, where he has represented a battle gained under the protection of St. James, which is treated with a fire and capacity equal to the most difficult subjects in the art. Many of his works are at Genoa, Turin, and in the Piedmontese. The Cupola of S. Gaudenzio at Novara, is esteemed one of his most accomplished works. He died in 1715, aged 55.

LEIGEL, GODEFREY. This artist was a native of Switzerland, and flourished from the year 1530 to 1550. He engraved a set of wooden cuts of figures for the Bible, which are marked with a cipher composed of his initials *Ⓔ*.

LEISMAN, JOHN ANTHONY. A German painter, born in 1604. Without the help of a master he had acquired some ability in design, by copying the prints and pictures to which he had access, when he resolved to visit Italy in search of improvement, and went to Venice, where he contemplated with admiration the works of the best masters of that school. His natural talent, assisted by the study of such models, soon distinguished itself; and his pictures attracted the attention of the principal admirers of the art in that city. Although he painted historical subjects and portraits, he was more celebrated for his landscapes and sea-ports, which he embellished with architecture, in a fine style. He died in 1698, aged 94.

LELLI, GIOVANNI ANTONIO. According to Baglioni, this painter was born at Rome in 1591, and was a disciple of Lodovico Cardi, called Cigoli. Although he was more em-

ployed in easel pictures for private collections, there are some of his works in the churches at Rome, which entitle him to the rank of a respectable historical painter. In S. Matteo in Merulana, is an admired picture by him of the Annunciation; and in the cloyster della Minerva, his most celebrated work of the Visitation of the Virgin to St. Elizabeth. He died in 1640, aged 49.

LELLI, ERCOLE. This artist was a native of Bologna, and a scholar of Gio. Pietro Zanotti. He appears to have applied himself more to the study of the anatomy of the human body than to painting; and is more celebrated for his anatomical preparations in wax, at the Bolognese Institute, than for his works as a painter. The only paintings mentioned of him are his picture of the Virgin and Infant, with S. Antonio di Padoua, and S. Chiara, in the church of S. Andrea delle Scuole, at Bologna; and a S. Fedele, at the Cappuccini, at Piacenza. He was an eminent teacher of design, and had many pupils. He died in 1766.

LELY, SIR PETER. This eminent painter was born at Soest in Westphalia, in 1617, where his father, a captain of infantry, was in garrison. His family name was Vander Faes; but his father acquired the name of Lely, on account of his being lodged at a house of which the front was ornamented with a lily. Finding that his son's disposition led him rather to the cultivation of art than the pursuit of arms, he placed him under the care of Peter Grebber, at Haerlem, where he did not remain more than two years, when his master acknowledged that his instruction could no longer be useful to him; and when he was little more than twenty years of age, he had acquired a considerable reputation as a painter of landscapes and portraits. On the death of Vandyck, in 1640, he determined to visit England, where he arrived the following year. He first painted landscapes, with historical figures; but on seeing the works of Vandyck, and finding that portrait-painting was more encouraged than any other branch of the art, he devoted himself entirely to it, in which he imitated the style of his illustrious predecessor, and soon surpassed all his contemporaries. On the arrival of William, Prince of Orange, in 1643, when he came to England to be united to the Princess Mary, Lely was, under his auspices, introduced to the notice of Charles I., whose portrait he painted, and those of William and the Princess. The tragical events which followed, though generally fatal to the arts, did not occasion Lely to leave England. He remained to paint the rising, as well as the setting sun. It is related on the authority of Captain Winde, who assured the Duke of Buckingham of the fact, that Cromwell sat to him, and whilst he was painting his portrait, said to him, with his characteristic bluntness, "Mr. Lely, I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I will never pay you a farthing for it." At the Restoration, Lely's business and reputation increased. He was in great favour with Charles II., who appointed him his principal painter, and conferred on him the order of knighthood. It would be in vain to attempt a recapitulation of the works of this master. They are generally portraits to the knees, and a great majority of them of ladies. Of his historical pictures, few are known; the following are mentioned by Lord Orford. "At Windsor is a Magdalen, with a sleeping Venus; the Duke of Devonshire has the story of Jupiter and Europa; Lord Pomfret had that of Cimon and Iphigenia; and at Burleigh is Susanna and the Elders." Compared with the portraits of

Vandyck, those of Lely will be found deficient in the simplicity of his design, and in the purity of his colouring. If those of the former are occasionally tame, they are always natural, and his draperies are properly and tastefully thrown. Lely endeavoured to supply the want of taste with ideal finery; and there is something of affectation in the airs of his heads, and in the capricious arrangement of his habiliments. It must, however, be allowed, that his female portraits are sometimes more beautiful than those of Vandyck; but in those of men, he is every way his inferior. Sir Peter Lely died in 1680, aged 63, and was buried in Covent Garden, where there is a monument with his bust by Gibbon, and a Latin epitaph by Thomas Flatman. Sir Peter Lely etched a plate of a Shepherd and Shepherdess.

LEMENS, BALTHASAR VAN. This painter was born at Antwerp in 1637, and was one of the first artists who visited England after the Restoration, which held out a prospect of a revival of the encouragement of the art, but his expectations were disappointed. He painted small historical subjects, in which he displayed a fruitful invention, and a neat and ready execution. But the fashion of the time was confined to portrait-painting, and he was under the necessity of finishing the draperies and back-grounds for other artists. He died in 1704.

LEMPEREUR, JOHN DENNIS. A French amateur engraver, born at Paris in 1710. He possessed an extensive collection of pictures and drawings. For his amusement he etched a variety of plates after Pietro da Cortona, Benedetto Castiglione, Vandyck, and others.

LEMPEREUR, JOHN BAPTIST DENNIS. This gentleman was the son of John Dennis Lempereur, born at Paris in 1740, and inherited the taste and talent of his father. He etched several plates after various masters, as well as from his own designs. Among others, we have by him the following:

The Angel announcing to the Shepherds the Nativity of Christ; *after Boucher*.
The Murder of the Innocents; *after Pierre*.
Two Landscapes; *after Ruysdael*.

LEMPEREUR, LOUIS SIMON. A French engraver, born in Paris in 1725. He was a pupil of Peter Aveline, and followed the style of his instructor. We have several prints by this able artist, which prove him to have possessed very eminent talents. He was a member of the French Academy. The following are his principal plates:

PORTRAITS.

E. Jaurat, Painter to the King; *after Roslin*; engraved for his reception into the Academy in 1775.
P. L. B. de Belloy, a dramatic poet; an emblematical portrait. 1765.
Philip Cayeux, sculptor; *after Cochin*.
Claude Henry Watelet; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Bathers; *after C. Vanloo*.
The Triumph of Silenus; *after the same*.

Aurora and Tithon; *after Pierre*.
 A Sacrifice to Pan; *after the same*.
 Bacchus and Ariadne; *after the same*.
 The Forge of Vulcan; *after the same*.
 The Rape of Europa; *after the same*.
 Pyramus and Thisbe; *after J. B. Cazes*.
 The Garden of Love; *after Rubens*; the same subject is engraved by *Clouet* and *C. Jegher*.
 A Spanish Festival; *after Palamedes*.
 A pair, Flemish Merry-makings; *after Teniers*.
 The Rape of Proserpine; *after La Fosse*.

LEMPEREUR, CATHERINE ELIZABETH. This ingenious lady was the wife of the preceding artist, born at Paris in 1726. She was instructed in engraving by L. Cars and Fessard. We have several prints by her, executed in a neat pleasing manner, among which are the following :

Two Views of Architecture; *after Pannini*.
 The Milkmaid; *after Teniers*.
 The Dangerous Forest; *after Wouvermans*.
 The Rural Labours; *after the same*.
 The Departure of Jacob; *after Boucher*.
 A set of six Marine Subjects and Sea-ports; *after Vernet*.

LENCKER, HANS JOHN. A German engraver of little note. He lived about the year 1623, and engraved a frontispiece to a book on perspective, published at Nuremberg in that year.

LENFANT, JOHN. A French engraver, born at Abbeville in 1615. He was a pupil of Claude Mellan, and followed the first style of that master, in which he used the cross strokes. His plates are neatly executed with the graver, but in a cold stiff style. The greater part of his prints are portraits, which are the best of his works. Among others, we have the following by him :

PORTRAITS.

The Count de Brienne; *after Le Brun*.
 Jacobus de Souvre; *after Mignard*.
 Franciscus du Tillet; *Lenfant ad vivum faciebat*. 1664.
 Nicholas Blasset, architect and sculptor. 1658.
 Franciscus de Harlay, Rothomagenis Archiepiscopus; *after Champagne*.
 Ludovicus Boucherat, D. de Compans. 1670.

SUBJECTS.

The Bust of our Saviour; oval; *after Raffaele*.
 The Virgin suckling the Infant; circular; *after An. Caracci*.
 The Virgin adoring the Infant; oval; *after Guido*.

LENS, BERNARD, the ELDER. This artist was the son of a painter of the same name, of little note. He was a mezzotinto engraver, and also etched a few plates. His prints are but indifferently executed. Among others, we have the following by him :

David, with the Head of Goliah; *after Dom. Feti.*

The Judgment of Paris; *after Sir Peter Lely.*

Bacchus, Venus, and Ceres; *after F. Badens.*

Three Landscapes, with Figures and Cattle; *after Berghem.*

Rinaldo and Armida; *after J. Vandervaaert.*

He died in 1725, aged 66.

LENS, BERNARD, the YOUNGER. He was the son of the preceding artist, and became very celebrated for his fine copies, in water colours, from Rubens, Vandyck, and other masters. He was also an eminent miniature painter and drawing-master, in which capacity he had the honour of instructing the Duke of Cumberland. He etched a few portraits, and two or three drawing-books of landscapes and views, which he published for the use of his pupils. He died at Knightsbridge in 1741.

LEONARD, JOHN FRANCIS. A Flemish engraver, who flourished about the year 1670. He engraved the portraits of Merstraten, Syndic of Brussels, and his wife; *after Vandyck*; and a part of the portraits for the History of the Emperor, published at Vienna in 1674.

LEONARDIS, GIOVANNI. An Italian engraver, born at Venice in 1712. He was instructed in design by G. B. Tiepolo; but preferred engraving to painting, and has etched several plates after the pictures of various Italian masters; among which are the following:

Cupids at play; *after Giulio Carpioni.*

The Triumph of Silenus; *after the same.*

Neptune and Thetis; *after Seb. Conca.* 1765.

The Rape of Europa; *after the same.*

Two subjects of the Amusements of the Carnival; *after Tiepolo.*

The Golden Calf; *after Tintoretto.* 1768.

The Last Judgment; *after the same.* 1768.

LEONARDO, FRAY AUGUSTIN. According to Palomino, this artist was born at Madrid in 1580. He was a monk of the Convent of Nuestra Sennora de la Merced, and painted several altar-pieces for the churches of his order. His portraits are also said to have great merit. Of his historical works, the most considerable is the Miracle of the Loaves and Fishes, in the refectory of the Convent de la Merced at Toledo, of which his biographer speaks in very favourable terms. He died at Madrid in 1640, aged 60.

LEONARDONI, FRANCESCO. This painter was a Venetian, born in 1654. He went young to Spain, and settled at Madrid in 1680. Palomino mentions him as an eminent portrait painter, in which he particularly excelled, although he painted several pictures for the churches, in which he evinced a grand manner of designing, a frank and spirited handling, and an intelligent acquaintance with the chiar-oscuro. In the church of the Colegio de Atocha at Madrid, are two pictures of the death of S. Joseph, and his burial; and in the church of San Geronimo el Real, a large altar-piece of the Incarnation. He died at Madrid in 1711, aged 57.

LEONCINI, FRANCESCO. This artist is mentioned by Mr. Strutt as the engraver of a plate representing the Flight into Egypt; it is etched in a slight manner, but in the style of a painter, and signed *Francesco Leoncini di S. Geminiano, f. et inv.*

LEONE, or LEEUW. See LEEUW.

LEONI, or LIONI, CAVALIERE OTTAVIO. This artist was born at Rome about the year 1585. According to Baglioni, he was the son of a painter, and flourished during the pontificate of Urban VIII. He was esteemed one of the ablest portrait painters of his time, and drew the popes, cardinals, and principal nobility of the period at which he lived. His talents were not, however, confined to portraiture; he painted several altar-pieces for the churches at Rome. In S. Eustachio is a picture by him of the Annunciation; in S. Maria della Minerva, the Virgin and Infant, with S. Giacinto; and in S. Urbano; S. Carlo, S. Francesco, and S. Niccolo. He was made principal of the Academy of St. Luke, and a knight of the order of Christ, on which occasion he painted for the church of the Academy the Martyrdom of S. Martina. Ottavio Leoni was the engraver of a set of heads of painters, executed in a singular manner, but producing a very pleasing effect. The hair and draperies are engraved with strokes; the faces delicately dotted; and the shadows assisted with strokes. The heads are finely drawn, and the plates highly finished. They consist of about twenty, among which are the following, which are signed, *Eques Ottav. Leonus, Romanus pictor, fecit.*

PORTRAITS.

- Ludovicus Leonus, Pictor et Sculptor celebris. 1625.
- Eques Ottav. Leonus, se ipse fec. 1625.
- Joannes Franciscus Barbieri, Centinus pictor. 1623.
- Marcellus Provenzalidis, Centensis. 1623.
- Eques Christophor. Ronchalidis de Pomeranciis, pictor. 1623.
- Eques Joseph. Cæsar Arpinas, pictor. 1621.
- Antonius Tempesta, pictor Florentinus. 1621.
- Thomas. Salinus, Romanus, pictor. 1625.
- Fr. D. Antonius Barberinus. 1625.

LEPICIÉ, BERNARD. A French engraver, born at Paris in 1699. He was probably a pupil of John Audran, whose style he adopted with success. His prints, though not very correctly drawn, are not without considerable merit. He was invited to England by Claude du Bosc, to assist him in engraving the Cartoons of Raffaele, for the print-sellers, on a smaller scale than those of Dorigny; but the talents of this artist ought not to be estimated from those unfavourable specimens. On his return to Paris, he engraved several plates, which gained him great reputation. He was received into the Academy, of which he was appointed the secretary and historiographer; and in that capacity published two works, entitled, *La Description des Tableaux du Roi*, and *Les Vies des premiers Peintres du Roi, depuis Charles Le Brun, jusqu'à François le Moine*. The following are his principal prints:

PORTRAITS.

- Nicholas Bertin, Painter to the King; *after Lien*; engraved for his reception into the Academy in 1740.
- Louis de Boulongne, first painter to the King; *after Rigaud*.

Philibert Orry, Minister of Finance; *after Rigaud*.
 Peter Grassin, Director of the Mint; *after Largillière*.
 Claude Capperonnier, Librarian to the King; *after Aved*.
 Frances d'Aubigné, Marchioness de Maintenon; *after Mignard*.
 John Baptist Moliere; *after Charles Coypel*.

SUBJECTS AFTER VARIOUS MASTERS.

The Circumcision; *after Giulio Romano*; for the Crozat collection.
 Jupiter and Io; *after the same*; for the same.
 Jupiter and Juno; *after the same*; for the same.
 St. John preaching in the Wilderness; *after Baciccio*; for the same.
 Vertumnus and Pomona; *after Rembrandt*.
 Two Subjects; *after Teniers*.
 The Chess-players; *after C. de Moor*.
 The Players at Piquet; *after G. Netscher*.
 Love and Village Love; *after Charles Coypel*.
 The Pacha having his Mistress's Picture painted; *after C. Vanloo*; fine.
 Charles I. taking leave of his Children; *after Raoux*.

He died at Paris in 1755, aged 56.

LEPICIE, RENEE ELIZABETH. This ingenious artist was the wife of the preceding artist, by whom we have the following neatly engraved prints, among others:

Saying Grace, and the Industrious Mother; a pair; *after Chardin*.
 The Flemish Cook; *after Teniers*.

LERCH, J. M. An indifferent German engraver, who flourished at Vienna about the year 1670. He engraved some of the portraits for Priorata's History of the Emperor Leopold; and in conjunction with Hoffman executed a large print, in three sheets, of the Siege of Brandenburg.

LERPINIERE, DANIEL DE. This artist, apparently from his name, of French extraction, resided in England, and is supposed to have been a pupil of F. Vivares. He engraved several plates of landscapes and views, which possess great merit. Among others are the following:

A Landscape, with the Flight into Egypt; *after Claude Lorraine*.
 The Companion, with St. George and the Dragon; *after the same*.
 A grand Landscape, with the Israelites worshipping the Golden Calf; *after the same*.
 A Sea-piece, a Calm; *after Vernet*.
 The Companion; a Storm; *after the same*.
 Two Italian Landscapes; *after the designs of John Taylor*.
 Two Landscapes, with Cattle; *after Cuyp*.
 A Landscape, Evening; *after Pynaker*.
 Six Views of Sea-fights, &c.; *after R. Paton*.

LETH, HENRY DE. A Dutch engraver, noticed by Bassan. He lived at Amsterdam, where he engraved a great number of views of Kennemland, which are very poorly executed.

P. Lescoq -
 French Architect
 1510 - 1571

LEU, THOMAS DE. A French engraver, born at Paris about the year 1570. We have by this artist a great number of portraits, and a few other plates, executed with the graver in a neat finished style, resembling that of the Wierixs, which possess great merit. They are generally signed with his name. Among others, are the following:

PORTRAITS.

Henry III., King of France and Poland.
 Henry de Bourbon, Prince of Conde, at the age of nine years.
 Cesar, Monsieur, the companion, aged five years.
 Bust of Henry IV.; *after Bunel*.
 Busts of Henry IV. and Mary of Medicis; *after Quenel*.
 Mary of Medicis; *T. de Leu, fec.*
 Mary, Queen of Scotland and France; *T. de Leu*.
 Charles de Bourbon, Count of Soisson.
 Francis de Bourbon, Prince de Conty.
 Charles de Lorraine, Duke du Mayne.
 Henry de Savoy, Duke de Nemours.
 Henry de Montmorency, Constable of France.
 Louisa de Lorraine, Dowager of France.
 Anne, Duke de Joyeuse, Admiral of France.
 Charles de Biron, Marshal of France.

SUBJECTS.

Twenty-five plates of the Life of St. Francis.
 The Twelve Sybils; *from his own designs*.
 Justice rewarding the Labours of the Husbandman; *after F. Zuccherò*.
 The Ecce Homo, with Angels bearing the Instruments of the Passion.

LE VASSEUR. See VASSEUR.

LEVESQUE, PETER CHARLES. This artist was born at Paris in 1727. He is perhaps more known for his share in the publication of the *Dictionnaire des Beaux Arts*, begun by M. Watelet, than his works as an engraver. We have, however, several plates by him, executed entirely with the graver, which possess considerable merit. Among them are the following:

PORTRAITS.

Louis Phelippeaux, Duke de la Vrilliere; *after Vanloo*.
 Michael Francis Sedaine; *after J. L. David*.
 John Causeur, aged 130 years; *after Caffieri*.

SUBJECTS AFTER VARIOUS MASTERS

Venus and Cupid; *after Pierre*. 1770.
 Cupid sharpening his Arrows; *after Cazes*.
 Sleeping and Waking; *after Boucher*; two prints. 1765.
 The Dutch Toilet; *after Metzù*.
 Lot and his Daughters; *after Diepenbeck*.

LEUPENICIE, J. A Dutch engraver, by whom we have a few slight etchings, retouched with the graver. They represent views in Holland, and appear to be the works of a painter, though but indifferently executed. He flourished about the year 1677.

LEUR, N. VANDER. This painter was born at Breda in 1667. After acquiring the rudiments of art in his native country, he went to Italy when very young, and passed some years at Rome, studying and copying, with great assiduity, the works of the great masters in that capital. On his return to Holland he acquired considerable reputation, both as a painter of history and portraits, in the latter of which he particularly excelled. Probably from his having occupied too much of his time in the servile pursuit of a copyist, his invention was narrowed and confined, and he composed with tardiness and difficulty. His most considerable historical work is the principal altar-piece in the church of the Recolets, at Breda.

LEYDEN, LUCAS JACOBS, called LUCAS VAN. This extraordinary artist may be regarded as the patriarch of the Dutch school. He was born at Leyden in 1494, the son of Hugo Jacobs, an obscure painter, who discovered in his earliest sports the most marked indication of premature and decided genius. In his respect, nature appears to have overleaped the usual period of infancy; and at a season, when ordinary capacities scarcely put forth the tender buds of promise, he produced fruit distinguished by mellowness and maturity. He had scarcely reached his ninth year, when he engraved some plates from his own designs, and having left the instruction of his father, to study painting under Cornelius Engelbrechtsen, he astonished the artists of his time by his picture of St. Hubert, painted when he was only twelve years old. In 1508, when he was fourteen, appeared his celebrated print of Mahomet drunk, having killed the Monk Sergius. Contemporary with Albert Durer, there existed between these distinguished artists the most intimate friendship and correspondence, which was not interrupted by any jealousy occasioned by their noble emulation of excelling each other in the art. He is allowed to have surpassed Albert in his composition, though inferior to him in design. He painted in oil, distemper, and on glass; and treated with equal success history, landscapes, and portraits. His colouring is fresh and clear, and his pencil is light, though finished. His drawing of the figure is stiffly taken from the model, in the gothic style then universally prevalent through Germany and Flanders, divested of grace and elegance; and though the expression of his heads is not without truth, it is marked with a vulgarity bordering on grimace. These deficiencies may, however, be fairly attributed to the then predominant taste of his country, which he had not an opportunity of improving by the advantages of travel. He was one of the first of the Dutch artists that had an incipient acquaintance with the principles of perspective. His most considerable works as a painter are his picture of the Last Judgment, an immense composition, in the Town-house at Leyden; Christ curing the Blind at Jericho, dated 1531; the Virgin and Infant holding a bunch of grapes, in the Imperial collection at Vienna, painted in 1522; and a Descent from the Cross, in the church formerly of the Jesuits at Paris. As an engraver, Lucas van Leyden claims particular attention. At a period when Albert Durer had carried the art of engraving to such perfection in Germany, and Marc Antonio exercised it with the greatest reputation in Italy; Lucas disputed the palm with those celebrated competitors in the Low Countries. He learned the use of

the point and graver from a goldsmith, which he carried to a surprising pitch of perfection for the short time that he lived. His style differs from that of Albert Durer, and seems to have been built on the manner of Israel van Mecheln. His execution is neat and clear; but as his stroke is equally fine in objects in the fore-ground as in those in the distance, and as there is a want of connection in the masses, his plates, though extremely neat, are inferior to those of Albert Durer in firmness and harmony of effect. His figures are tall and meagre, the extremities rather mannered than correct, and though his attitudes are not ill chosen, they are generally stiff and ungraceful. He engraved on wood as well as on copper, but his cuts are not very numerous. They are spirited and masterly, though inferior to those of Albert Durer. He usually marked his prints with the gothic letter *ℒ*, with the date, and sometimes with the letter and the date on a tablet. The following is an ample list of his works, and comprises all his principal prints, of which fine impressions are now very scarce :

SUBJECTS OF THE OLD TESTAMENT.

- A set of six, of the Creation and Fall of Adam and Eve. 1529.
- Adam and Eve driven from Paradise. 1510.
- Cain and Abel. 1524.
- Abraham and the Angels.
- Abraham sending away Hagar; one of his first plates; very scarce.
- The same subject, differently treated; smaller; called the Little Hagar.
- Lot and his Daughters; 1530; fine.
- A set of five, of the History of Joseph. 1512.
- Jeptha and his Daughter.
- Samson and Dalilah.
- The Triumph of David.
- David praying, with an Angel appearing to him. 1520.
- David playing on the Harp before Saul.
- Solomon worshipping the Idols. 1514.
- Esther before Ahasuerus. 1515.
- Susanna and the Elders; one of his earliest prints.

SUBJECTS OF THE NEW TESTAMENT.

- St. Joachim and St. Anne. 1520.
- The Annunciation.
- The Visitation.
- The Adoration of the Magi; very fine. 1513. H. Goltzius has engraved the same subject, with little difference.
- The Repose in Egypt; one of his early prints.
- The Baptism of Christ; a composition of many figures.
- Christ tempted by the Devil. 1518.
- The Resurrection of Lazarus; one of his early prints.
- A set of fourteen, of the Passion of our Saviour.
- Another set of nine, circular prints, of the Passion.
- The Ecce Homo; a rich composition; engraved in 1510.
- The Crucifixion; another capital composition; one of his finest prints. 1517.
- Christ appearing to Magdalen. 1519.
- The Prodigal Son; fine.

SUBJECTS OF THE VIRGIN, SAINTS, &c.

- The Virgin and Infant, with St. Anne. 1516.
 The Virgin and Infant, with a glory of Angels.
 The Virgin and Infant seated at the foot of a tree.
 The Virgin and Infant, in a landscape, with two Angels; very fine. 1523.
 The Holy Family, with St. Joseph presenting an apple.
 A set of thirteen, of Christ and the Twelve Apostles.
 The Four Evangelists; in four plates; dated 1518.
 St. Peter and St. Paul; half-length. 1517.
 The Conversion of St. Paul. 1509.
 St. Peter and St. Paul, in a landscape. 1527.
 St. Christopher carrying the infant Jesus. 1521; very fine.
 St. John the Baptist in the Desert. 1513.
 The Decollation of St. John.
 St. Jerome, with a Book, a Scull, and a Lion. 1521.
 The Martyrdom of St. Sebastian.
 St. Anthony, the Hermit.
 The Temptation of St. Anthony. 1509; very fine; engraved when he was thirteen.
 St. Francis receiving the Stigmata.
 St. George combating the Dragon.
 Mary Magdalen in the midst of the Pleasures of the World; the celebrated print called *Magdalen's Dance*; very fine, and extremely rare.
 Mary Magdalen in the Desert.
 St. Catherine; half-length. 1520.

VARIOUS SUBJECTS.

- The Monk Sergius, killed by Mahomet, who is sleeping; dated 1508; very fine; engraved when he was fourteen.
 The seven Cardinal Virtues; in seven prints. 1530.
 The Death of Lucretia, by some called the Death of Dido.
 Pyramus and Thisbe. 1514.
 Mars and Venus. 1530.
 Minerva seated; supposed to have been his last plate, which he did not quite finish.
 The Standard-Bearer.
 A young Man at the head of an armed company, listening to a Man who is speaking to him, with his hat in his hand; fine.
 The Wedding-Ring; an old Man putting a Ring on the finger of a young Woman; a highly finished etching; scarce.
 An old Woman, with a Bunch of Grapes.
 The Musicians. 1524.
 The Surgeon performing an Operation. 1524.
 The Quack-doctor. 1523.
 The scarce and celebrated print called the *Uylenspiegel*. It represents a man playing on the Bagpipes, carrying two children in a basket, and a woman with a child on her shoulder, leading an ass with panniers, in which are three more children. This group is preceded by the *Uylenspiegel*, in the form of a boy, with a hood, having an owl on his shoulder, carrying a pitcher and a staff. The extreme rarity of this print is well known to the collectors. It was for some time believed to be unique, and existing only in the collection of the King of France;

but it has since appeared that an impression of it was in Mariette's collection; and it is thought there are not more than four or five of them in existence. Its scarcity constitutes its greatest value, as it is very inferior to many of his works. It was copied by Hondius and others; and Basan mentions another copy of it, without the name of the engraver, so exact, as easily to be mistaken for the original. It is dated 1520.

PORTRAITS.

The Emperor Maximilian I.; after a picture painted by Lucas when he visited Leyden. The head is executed with the graver, the rest etched, and in parts harmonised with the graver. 1520; very fine and scarce.

The Portrait of Lucas van Leyden, inscribed, *Effigies Lucae Leidensis propria manu incidere*. A young Man, half-length, with a cap and feathers, holding a scull; usually called his own portrait, though it bears no resemblance to the preceding one.

WOODEN CUTS, ALL SCARCE.

The Kings of Israel; in chiar-oscuro.

The illustrious Women of the Old Testament.

Four large Tournaments.

Lucas van Leyden died in 1533, aged 39.

LEYSEBETTEN. See LISEBETIUS.

LEYSSENS, N. This painter was born at Antwerp in 1661, and was a scholar of Peter Eyckens. On leaving that master, he went to Rome, where he passed some time, and would have prolonged his studies in that metropolis of art, had he not been under the necessity of returning to his native city for the laudable purpose of succouring an aged parent in his last illness. Leyssens had acquired in Italy a correct and tasteful design, particularly of women and children, and was much employed in ornamenting the saloons and ceilings of the principal mansions at Antwerp, in which he was assisted by Boschaert and Verbruggen, &c. who painted the flowers and other accessories.

LIANO, PHELIPE. This Spanish artist was born at Madrid in 1575, and was a scholar of Alonzo Sanchez Coello. He particularly excelled in painting portraits of a small size, which he executed with such fidelity of resemblance, and beauty of colouring, that he acquired the title of *El Titiano Pequino*. He died at Madrid in 1625, aged 50.

LIART, MATTHEW. This artist was born at Paris in 1736, but came to England when very young, where he was employed in engraving some plates for Mr. Boydell's collection. Among others, we have the following prints by him:

The Sacrifice of Abraham; *after Andrea Sacchi*.

The Convention between Jacob and Laban; *after P. da Cortona*.

The Jovial Companions; *after Ostade*.

Venus lamenting the Death of Adonis; *after West*.

Cephalis and Procris; *after the same*.

LIBERAL, GIORGIO. An Italian painter, and engraver on wood. In conjunction with M. Wolfgang Miererpeck, he executed the large cuts of the animals and plants for

Matthiolus's Commentaries on Dioscorides, published at Venice in 1548. He is styled by that writer, *Homo Artis pingendi peretissimus*.

LIBERALE DA VERONA. This painter was born at Verona in 1451, and was first a scholar of Vincenzo di Stefano, but was afterwards a disciple, or rather an imitator, of Jacopo Bellini. There appears, in the Descent of the Holy Ghost, which he painted in the dome at Verona, something of the taste of Andrea Mantegna, in the glory of angels, and in the folding of the draperies. His vicinity to Mantua, certainly might facilitate his studies after Mantegna, whose style is discernible in several of the Veronese painters of his time. His colouring is excellent, and there is a graceful expression in his heads. For the extraordinary finish and precision which distinguish his works, he was probably indebted to his being much employed in illuminating missals and books with miniatures. He died in 1536, aged 85.

LIBERI, CAVALIERE PIETRO. According to Zanetti, this painter was born at Padua in 1605. He was a scholar of Alessandro Varotari, called *il Paduanino*, and is considered one of the ablest designers of the Venetian school. His studies at Rome, after Raffaele and Michael Angelo Buonaroti, at Parma, after Coreggio and Parmegiano, and the most distinguished of the Venetian painters, led him to a style which may be said to partake of every school. Few artists have discovered a greater variety of character in their works than P. Liberi. He was used to say, that when employed for the intelligent, his pencil was frank and expeditious, without the appearance of labour or finish; but when working for the less experienced, his pictures were painted with the utmost minuteness, in which every object, even to each hair, was precisely attended to. In his works for the churches he exhibits a grandeur which is not to be found in his other productions. Such are the Murder of the Innocents, at Venice; Noah leaving the Ark, and the Destruction of Pharaoh's Host, at Vincenza; and the Deluge, and Moses striking the Rock, at Bergamo; in which we find a bold and robust design, an admirable variety of expression in the heads and in the attitudes, with a grand delineation of the naked, resembling the Caracci rather than Buonaroti. He was more employed in subjects of the fable, which he treated with elegance and grace, in the style of Titian; but sometimes with a freedom which procured him the title of *Libertino*. His colouring is distinguished by tenderness and suavity, though occasionally too red, and his touch is free and masterly. He died in 1687, aged 82.

LIBERI, MARCO. He was the son of the preceding artist, born at Venice about the year 1650, and was educated under his father, whose style he imitated without much success, and with little claim to originality. He copied his father's works almost to illusion, and painted easel pictures of fabulous subjects, some of which are in the Palazzo Ercolani, at Bologna.

LIBRI, GIROLAMO DA. This painter was born at Verona in 1474. He was the son of a miniature-painter, and illuminator of books, on which account he acquired the name of *dá Libri*. He was instructed in the rudiments of design by his father; and Vasari reports, that at the age of sixteen he painted a picture of the taking down from the Cross, for the church of S. Maria in Organo, at Verona, which excited universal surprise and admiration. At a more advanced period he painted, in 1529, a picture of the Virgin and

Infant, with two Saints, for the church of S. Giorgio, which was admired for the fine expression of the heads, and a finished style, without diminishing the effect. He died in 1555, aged 81.

LICINIO, GIOVANNI ANTONIO, called IL PORDENONE. The family name of this eminent painter was Licinio, which he afterwards changed for that of Regillio; but he is generally called Il Pordenone, the name of a small town in Friuli, where he was born in 1484. He discovered an early propensity for the art, and was sent to Udina, where he studied the works of Pellegrino di San Daniello. Having arrived at a respectable proficiency, he went to Venice, where he formed an intimacy with Giorgione, of whom he became the friend, rather than the disciple, as has been asserted. With less probability can he be supposed to have been a fellow student with Titian, under Giovanni Bellini, as stated by Conte Rinaldis in his *Pittura Friulana*. The other followers of the style of Giorgione, acquired something of his manner; but Pordenone appears to have adopted his mind, and the grandeur of his conceptions; than which it would be difficult to produce any thing more elevated, bold, and original, in the Venetian school. After a residence of some years at Venice, he returned to his native town, where he painted, in 1515, for la Collegiata, his picture of the Holy Family, with St. Christopher; and soon afterwards, for the church of S. Pietro Martyre, at Udina, the Annunciation, an admirable picture, which has since been considerably damaged and retouched. He returned to Venice, where he painted his celebrated work of S. Lorenzo Giustiniani, with S. Agostino and S. Giovanni Batista, one of his finest pictures in oil. The celebrity of this performance, and others, brought his talents into comparison with those of Titian, who is said to have conceived some apprehension at his success, and to have expressed no little indignation at being put in competition with Pordenone. This jealousy was considerably aggravated by his being commissioned by the Convent degli Angeli, at Murano, to paint a picture of the Annunciation, instead of one by Titian, which had been rejected, on account of the exorbitant price demanded for it. These animosities proceeded to such a length, that Pordenone thought it prudent to guard himself against violence; and he is said to have painted his frescoes, in the cloyster of S. Stefano, with his sword by his side. This state of open hostility, little congenial with the disposition of Pordenone, occasioned him to quit Venice, and he visited Mantua, where he painted the façade of the Palazzo de Cesarei. From thence he went to Piacenza, where he was employed to paint a picture of St. Augustine, in the tribune of S. Maria di Campagna, and two chapels in fresco, in one of which he represented the History of St. Catherine; and in the other the Nativity, and the Adoration of the Magi. Cremona, Trevigi, and Parma, successively occupied his talents. At length he returned to Venice, where he was immediately engaged to paint the Cupola of S. Rocco, one of his most considerable undertakings, where he represented the Four Evangelists, and the Four Doctors of the church. In the great niche over the altar, the Transfiguration, with the Prophets and Apostles. The reputation of Pordenone reached Germany, whither he was invited by Charles V. who employed him to paint the grand saloon at Prague, and some emblematical subjects, representing the Cardinal Virtues. These performances were highly esteemed by the emperor, who remunerated him with great liberality, and conferred on him the honour of knighthood. His last works were his Cartoons, designed for a series of tapestry, for Ercole II. Duke of Ferrara, representing the Labours of Hercules. Pordenone, though unequal to Titian, holds an elevated rank among the painters of his

country. Less tender in his tones, and less seductive in his contours, than the head of the Venetian school, he at least rivals him in the energy of his style, and in the boldness of his execution. His fresco works are preferable to those in oil, though he arrived at great excellence in both. To a grand character of design, he added the rich and glowing colouring of Giorgione. He was more successful in the robust and muscular delineation of men, than in the softness and delicacy of female forms. In every thing he exhibits a daring and vigorous mind, capable of encountering the most arduous difficulties of the art. In his works at Venice he seems to have surpassed himself. The rivalry, or rather the enmity, which existed between him and Titian, appears to have acted as a spur, which contributed to the excellency of both, like the competition between Buonaroti and Raffaele, to which it bears a further similarity, as one is distinguished by energy and force, and the other by elegance and grace. To have contended with Titian for the prize of fame, is no ordinary claim to glory; and it will be considered highly honourable to his reputation, that he is entitled to the second rank in the Venetian school, at a period when it was so fertile in able artists. He died at Mantua in 1540, aged 56, and was strongly suspected to have been poisoned.

LICINIO, BERNARDINO, da PORDENONE. He was apparently a relation of the preceding artist; and from the resemblance of their style, discernible in his pictures at the Conventuali at Venice, may be presumed to have been his scholar. He was an eminent painter of portraits, which so nearly approach to those of il Pordenone, as to be frequently attributed to that master.

LICINIO, GIULIO, da PORDENONE. This artist was the nephew and scholar of Gio. Antonio Licinio, born at Pordenone in 1520. He distinguished himself as an historical painter, particularly in fresco. He resided great part of his life in Germany, where he left many proofs of his ability, especially at Augsbourg. He etched some plates from his uncle's designs.

LIEMAEKER, NICHOLAS, called ROSE. This painter was born at Ghendt in 1575, and was first a scholar of Mark Guerards; but after the death of that master became a disciple of Ottovenius, at the time when Rubens studied under that master. The school of Ottovenius was then the most eminent in the Low Countries, and the emulation that existed among the students, contributed to the production of several artists of the greatest celebrity. On leaving that master, he was invited to the court of the Prince of Paderborn, where he met with very liberal encouragement; but the climate not agreeing with his health, he was obliged to return to his native city, where he continued to exercise his talent with great reputation, for the remainder of his life. The name of Rose was given him when a boy, and was the appellation he was generally known by. It is reported by Descamps, that Rubens being applied to by the confraternity of St. Michael, at Ghendt, to paint them an altar-piece for their chapel, he declined their commission, in the handsomest and most liberal manner, in favour of his friend and fellow student; observing, "that possessing so fine a Rose, they might well dispense with flowers of foreign growth." He was certainly one of the eminent painters of the Flemish school, and he operated with such facility, that a number of his pictures are to be seen in every town of the Low Countries. In the church of St. Nicholas, at Ghendt, there are two pictures by this master, one of which is regarded as his most

capital work; it represents the Fall of the Rebel Angels; the other is the Merciful Samaritan. In the church of St. James are several pictures by Liemaecker, one of which is a grand composition, representing the Last Judgment. He died at Ghendt in 1647, aged 71.

LIEFRINCK, HANS, or JOHN. A German engraver, who lived about the year 1631. We have by this artist a set of twelve small plates of various kinds of birds, and some plates of ornaments. They are executed with the graver in a very indifferent style.

LIENARD, JOHN BAPTIST. A French engraver, born at Lisle about the year 1750. He was a pupil of James Philip le Bas, and has engraved, in a neat style, several views and landscapes. He executed some of the plates for the *Voyages des Royaumes de Naples et de Sicile*, by the Abbé de St. Non. We have also by him the following:

The Delights of Summer; *after J. B. le Prince.*

A View of some of the principal Monuments at Rome; *after Robert.*

LIEVENS, JOHN. An eminent Dutch painter and engraver, born at Leyden in 1607. He was instructed in the first rudiments of design by George van Schooten, and at ten years of age was placed under Peter Lastman, with whom he did not continue longer than two years, and it does not appear that he had any further instruction. When he was only twelve years old, he copied the pictures of Democritus and Heraclitus, by Cornelius van Haerlem, with an exactness which made it difficult to distinguish them from the originals. Before he was eighteen, he had established his reputation as a portrait painter, and is said by Decamps to have visited England in 1630, where he was favourably received, and painted the portraits of Charles I. and his queen, with several of the nobility. He is not, however, mentioned by Lord Orford in the *Anecdotes*. On leaving England, he established himself at Antwerp, and painted several altar-pieces for the churches of the Low Countries. At Brussels, in the church formerly belonging to the Jesuits, was a picture by him of the Visitation of the Virgin to St. Elizabeth; and in the church of St. James, at Antwerp, is a fine picture of the Holy Family. In 1641 he returned to Holland, where he painted his two celebrated pictures of David and Bathsheba; the Sacrifice of Abraham; and the Continnence of Scipio, in the Town-house at Leyden, one of his finest works. John Lievens distinguished himself not less as an engraver than a painter. His plates are partly etched, and finished with the graver in a manner resembling that of Rembrandt, and little inferior to the admirable engravings of that master, either in the picturesque style in which they are executed, or the charming effect of the chiar-oscuro. His celebrated print of the Raising of Lazarus, is superior to that by Rembrandt of the same subject, in composition, and is in no respect unequal to it in execution. His prints amount to about sixty, and are usually signed with his name, which is sometimes spelled *Lyvyns*, and sometimes with the initials I. L. The following are his most esteemed prints:

PORTRAITS AND HEADS.

Ephraim Bonus, seated in a chair; *Joannes Lyvyns, fecit.*

Joost Vondel, Dutch poet.

Daniel Heinsius, Professor of History at Leyden; very fine.

Jacobus Gouters, musician; very fine.
 The Bust of an old Man, bald, with a long beard.
 Bust of a Man with a furred cap; *after Rembrandt*; fine.
 Several Busts and Studies of Heads, &c.

VARIOUS SUBJECTS.

The Holy Family, with figures kneeling.
 The Virgin presenting a Pear to the infant Jesus; fine and scarce.
 The Raising of Lazarus; a grand composition; fine and scarce.
 St. John the Evangelist.
 St. Jerome in a Cell, holding a Crucifix.
 St. Francis holding a Scull.
 St. Anthony; one of his early plates; scarce.
 Mercury and Argus.
 An Oriental Figure, with a furred cloak and cap.
 Another Oriental Figure, with a gold chain.
 The half-length of a Man, with long hair over his shoulders; a wooden cut; rare.
 A Landscape, with three trees; a wooden cut; fine and scarce.

LIGARIO, PIETRO. This artist was born at Sondrio, in the Valteline, in 1686, and having learned the first rudiments of the art in his native country, went to Italy, and resided some years at Rome, where he improved his design by frequenting the school of Lazzaro Baldi, and afterwards visited Venice, where he studied the works of the most eminent masters of that distinguished school of colouring. On his return to his native town in 1727, he was employed in painting some historical pictures for the churches and private collections; which are correctly drawn, and very agreeably and harmoniously coloured. He died in 1748, aged 62.

LIGHTBODY, JOHN. An obscure English engraver, by whom there are a few small etchings of beggars, very indifferently executed.

LIGHTFOOT, WILLIAM. An English painter, engraver, and architect. He excelled in painting landscapes and perspective views; and, as an architect, was employed at the building of the Royal Exchange. In the *Sculptura*, by Evelyn, he is mentioned as an engraver, in the following terms: "Lightfoot hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierix; and has published two or three Madonnas, with much applause. He died about 1671."

LIGNY, FRANCIS DE. A French engraver of little note. He engraved two landscapes after Gaspar Poussin, in a poor tasteless style.

LIGORIO, PIERO. This painter was born at Naples in 1493. He went early in his life to Rome, where he became a scholar of Giulio Romano. He applied himself more to architecture than painting, and was employed in that capacity by Paul IV. and Pius IV. He executed some fresco works at Rome, of which the principal is the Feast of Herod, in the oratory of the Compagnia della Misericordia. He also painted several friezes and ornaments in the public edifices. He died in 1573, aged 80.

LIGOZZI, JACOPO. This painter was born at Verona in 1543, and, according to Baldinucci, was a disciple of Paolo Veronese. His principal residence was at Florence, where he was made painter to the Grand Duke Ferdinand II., and superintendant of the Ducal gallery, a distinction honourable to his talents, as it was conferred on him in preference to the many able Florentine painters of the time. His fresco paintings in the cloyster of the Ognisanti, are particularly admired, in which he displays an abundant invention, an uncommon freedom of hand, an ornamental style, and something more graceful and pleasing than is usual in the Florentine school. His design, originally tolerably correct, was strengthened by Tuscan rigidity, and though his colouring is not equal to that of Paolo Veronese, it is neither wanting in vigour or truth. There are several of his oil pictures in the churches at Florence. In S. Maria Novella, is a grand picture of S. Raimondo resuscitating a Child; but his most celebrated work is his Martyrdom of S. Dorotea, at the Conventuali at Pescia; described by Lanzi as an admirable and impressive performance, in which is recognised a distinguished follower of Paolo Veronese. Some of his works have been engraved by Agostino Caracci, and other artists. He engraved some prints, both on copper and on wood, from his own designs. He died in 1627, aged 84.

LILIO, ANDREA. See ANCONA.

LIMBURG, HENRY VAN. A Dutch painter, born at Rotterdam about the year 1675. He was a scholar of Adrian Vanderwerf, and painted small historical subjects and portraits, in the polished and highly finished style of that master, though greatly inferior to him. One of his best pictures, representing the Holy Family, is placed in the gallery of the Louvre.

LINCK, HANS, or JOHN VON. This artist is mentioned as an engraver by Professor Christ, who says he marked his prints with the monogram **HF**. His works are not specified.

LINGELBACH, JOHN. This eminent painter was born at Franckfort on the Maine in 1625. It is not mentioned by whom he was instructed; but the ability of the master may be presumed from the talents of the pupil. He went to Amsterdam when very young; and in 1642, when he was seventeen years of age, he visited Paris. A residence of two years in that city, where his works, at that early age, met with admirers, supplied him with the means of prosecuting his original project of visiting Italy. He passed six years at Rome, assiduously employed in designing the most remarkable objects in and near that capital. In 1650 he returned to Amsterdam, with the studies he had accumulated during his residence in Italy, of which he made an ample use in the composition of his pictures. His works frequently represent Italian sea-ports, in which he introduced an infinite number of small figures, habited according to their different nations, touched with great spirit, and of a character as expressive as varied. His pictures are embellished with architecture, and the ruins of ancient monuments and statues, introduced with the happiest effect. He was equally successful in his representation of fairs, Italian markets, and the amusements of the Carnival, with appropriate figures, ingeniously grouped, of quack-doctors, surrounded by a crowd of spectators, and similar assemblages. His animals and cattle are correctly drawn, and painted with a neatness of pencil, which is peculiar to him. The skies and distances are treated with an exact

attention to aerial perspective, and his colouring is clear and agreeable. His ability in painting small figures and animals induced several of the landscape painters of his time to have recourse to him to decorate their pictures, particularly Wynants and Ruysdael. We have by John Lingelbach a few slight, but spirited etchings of landscapes, sea-ports, &c. after his own designs. He died in 1687, aged 62.

LINSCHOOTEN, ADRIAN VAN. A Dutch painter of history, born at Delft in 1590. As soon as he had learned the rudiments of the art, he went to Rome, where he attached himself to the study of the works of Michael Angelo Caravaggio, whose vigorous style he followed with some success. On his return to Holland, he painted some historical subjects with considerable reputation; but being of a very dissipated conduct, his employers could with difficulty get their pictures out of his hands. Two of his most esteemed works were at the Hague, representing St. Peter denying Christ, and the Repentance of that Apostle. He died in 1678, aged 88.

LINSEN, JOHN. A Flemish painter of little celebrity, who, after learning the elements of the art in his own country, went to Italy, where he resided some years. He painted marines and sea-fights; of which the most remarkable was the representation of an engagement of which he had himself been an eye-witness, and was taken by an African corsair. He is said to have been killed in a quarrel with a gamester.

LINT, PETER VAN. This painter was born at Antwerp in 1609. After being instructed in his native city by an unknown master, until he was seventeen years of age, he went to Italy, and passed several years at Rome. Soon after his arrival, his talents attracted the notice of Cardinal Gevasi, Bishop of Ostia, who employed him in several considerable works for his Cathedral, and in the chapel of La Santa Croce, in S. Maria del Popolo, at Rome. After an absence of nine years he returned to Antwerp, and was immediately employed in some altar-pieces for the churches, as well as pictures of a smaller size for private collections. Of his large historical works, the principal are the Virgin and Child, with several Saints, in the church of St. James, at Antwerp; and a fine picture in the church of the Carmelites, representing the Virgin presenting to some Monks the Order of their community, painted in the style of Vandyck, and not very inferior to that master. He also painted portraits with great reputation, many of which are highly esteemed in the Low Countries.

LINT, HENRY VAN, called STUDIO. He was the son of the preceding artist, who instructed him in the first principles of the art, and sent him when young to Rome, where he passed the greater part of his life. He was unusually assiduous in designing the most picturesque views in the vicinity of that city, from which he formed the subjects of his landscapes, which are painted in a grand style, resembling that of J. F. van Bloemen, called Orizonti. He acquired the name of Studio from the society of Flemish painters at Rome, from his exemplary application to his studies. He etched a few plates of landscapes, some of which are dated in 1680.

LINTMEYER, or LINDMEYER, DANIEL. This artist was born at Schaffhausen about the year 1540. He was chiefly known as a painter on glass, in which his works were admired for the ingenuity of his compositions, and the lustre and brilliancy of his colouring.

LIONI, CAVALIERE OTTAVIO. See LEONI.

LIOTARD, JOHN STEPHEN, called the TURK. This artist was born at Geneva in 1702, and was intended by his father for mercantile pursuits, but having succeeded in copying a miniature by Petitot, he was permitted to follow his inclination for painting. He went to Paris in 1725, and soon got into practice in painting portraits in crayons, miniature, and enamel. In 1738, he accompanied the Marquis de Puisieux to Rome, where he became acquainted with two English noblemen, who engaged him to accompany them to Constantinople. In his journey to the Levant, he put on the Turkish habit, which he wore, with a long beard. At Constantinople he received some civilities from the English ambassador, who persuaded him to come to England, where he continued to wear his eastern dress, and was called the Turk. He met with considerable employment, for which he was probably more indebted to the notoriety of his masquerade, than his talents as a painter. In 1776 he returned to Switzerland. We have a few etchings by this artist; among which are the following:

- The Empress Maria Theresa, in a Turkish dress.
- The Archduchess Maria Christina; the same.
- René Herault, Lieutenaat-General of police.
- The Portrait of John Stephen Liotard, with a long beard.
- The Sick Cat, with some French verses.

died Geneva 1779

LIOTARD, JOHN MICHAEL. This artist was the younger brother of John Stephen Liotard, and learned engraving at Paris, under Benoit Audran. He afterwards went to Venice, where he engraved the following prints:

- Five large plates; from the Cartoons; painted in fresco, in the Palace of the Duke of Parma; by *Carlo Cignani*; representing Venus in her Chariot.
- Apollo rising from the Waves.
- Bacchus and Ariadne.
- Pan and Syrinx.
- The Rape of Europa.
- A set of prints of subjects from the Bible; after *Sebastiano Ricci*.

LIPPO, FRA. FILIPPO. According to Baldinucci, this old Florentine painter was born about the year 1400. When a boy, he was received into the monastery of the Carmelites at Florence, and appears to have had no further assistance in the art, than the opportunity of copying and studying the works of Masaccio, of which there are several in the church of that community; which has led Vesari to suppose that he was his disciple. Such was the exactness with which he imitated the style of that master, that he was called the "Spirit of Masaccio." His success induced him to quit the monastic life when he was seventeen years of age, and to devote himself to painting. Some of his first performances, on leaving the convent, were some small pictures painted for the sacristy of S. Spirito, and a picture of the Virgin and Infant, with a choir of angels, in the church of S. Ambrogio, in which the expression of the heads is more pleasing and graceful than any thing that had preceded him. In a voyage he made by sea to Ancona, he was taken by a Barbary corsair, and carried into captivity, in which situation he had remained eighteen months, when he drew on the wall the portrait of his master, who

was so surprised at the performance, that he considered him as something preternatural, and restored him to liberty. In the parochial church of Prato, he painted in fresco the Martyrdom of St. Stephen, and the Decollation of St. John, the figures larger than life, which are considered by Vasari as his most capital works. He is said to have been of an immoral and depraved character, and is supposed to have been poisoned in 1469, whilst painting the Dome at Spoleti, at the instigation of a family which he had dishonoured, by seducing one of their relatives from a convent.

LIPPI, FILIPPINO. He was the natural son of Filippo Lippi, born at Florence in 1460, and, according to Vasari, was a disciple of Sandro Boticelli. He excelled in painting grotesque ornaments, trophies, and antiquities, for which he was more celebrated than for the design of the figure. In his picture of S. Bernardo, in the Abbey of that name at Florence; his Adoration of the Magi, in the Florentine gallery; and his two pictures of St. John and St. Philip, in S. Maria Novella; he is more admired for the ornamental accessories by which they are accompanied, than the figures themselves. He was invited to Rome, to paint a chapel in S. Maria della Minerva, where he represented the Assumption, and some subjects from the Life of St. Thomas d'Aquinas, in which he was more successful in his design. He died in 1505, aged 45.

LIPPI, LORENZO. This artist was born at Florence in 1606. Lorenzo Lippi, like his friend Salvatore Rosa, divided his attention and his time between painting and poetry. His poem of *Il Malmantile raquistato*, though perhaps less read than the Satires of Salvator, is more elegant, and is one of the most admired productions in the Tuscan language. In choosing a prototype worthy of his imitation in painting, his taste and feeling directed him to Santo di Titi. To the correct design of that master, he added a more vigorous colouring, and in the taste of his draperies, followed the style of Federigo Baroccio. The beauty and softness of his pencil, the good taste and harmony which preside in his works, evince an attention to nature and character, superior to his contemporaries. Matteo Roselli, a celebrated painter of his time, on seeing his works, with a liberality which, Lanzi observes, is not often met in the history of the art, openly acknowledged his superiority. His pictures are not very scarce in Florence, though he passed several years at Inspruch, where he was painter to the court. One of his finest pictures, representing the Crucifixion, is in the Florentine gallery. Baldinucci highly applauds his Triumph of David, painted for the saloon of Angiolo Galli. He died at Florence in 1664, aged 58.

LIS, JOHN. See LYS.

LISEBETTEN, or LEYSEBETTEN, PETER VAN. An indifferent Flemish engraver, born at Brussels about the year 1610. In conjunction with John van Troyen, he engraved part of the plates for the gallery of Teniers; they are executed in a coarse tasteless style, and very incorrectly drawn. Among others are the following:

The Portrait of David Teniers, the elder; *after P. van Mol.*

Jupiter and Danae; *after Titian.*

The Marriage of St. Catherine; *after P. Veronese.*

The Visitation of the Virgin to St. Elizabeth; *after Palma.*

The Virgin, with the infant Jesus and St. John; *after Palma*.
Cupid presenting Fruit to Venus; *after Paris Bordone*.
Diana and Endymion; *after the same*.

LITTRET, CLAUDE ANTHONY. A French engraver, born at Paris in 1735. He engraved several plates of portraits, and other subjects, which are executed with the graver in a neat clear style, and possess considerable merit. This artist visited England about the year 1768, but not meeting with much encouragement he returned to France, and died at Rouen in 1775, aged 40. Among others, we have the following prints by him :

PORTRAITS.

Madame de Pompadour; *after Schenau*.
Mademoiselle Clairon, celebrated actress; *after the same*.
J. J. Rousseau; *after la Tour*.
P. L. de Belloy.
M. de la Sartine, lieutenant-general of police; *after Viger*.
Antoine de Malvin, Archbishop of Lyons; *after Vanloo*.

VARIOUS SUBJECTS.

Venus sleeping; *after St. Quentin*.
Diana reposing; *after the same*.
Love conducted by Fidelity; *after Schenau*.
Love distributing his Gifts; *after the same*.
Two Views of the Rhine; *after Weirotter*.
The Concert of the Grand Sultan; *after C. Vanloo*.

LIVE, ANGE LAURENT DE LA. A French amateur engraver, who etched several subjects after *Boucher* and *de Greuze*; a set of caricatures, after *Salis*; and several portraits.

LIVENS. See LIEVENS.

LLORENTE, DON BERNARDO GERMAN. A Spanish painter, born at Seville in 1685. He was the son of an obscure painter, by whom he was instructed in the first principles of design, and, without the advantage of better instruction, arrived at such ability, that when Felipe V. visited Seville, he was made choice of to paint the portrait of the infant Don Felipe, which gave so much satisfaction, that he became the favourite painter of the court. This flattering and honourable patronage he abandoned, in the prime of life, to pass the remainder of his life in the solitary seclusion of a hermitage. He still, however, continued to exercise his art in painting pictures of the Virgin represented as a Shepherdess, in the midst of her flocks, which partake of the sweet and simple style of Murillo. He died in 1757, aged 72.

LOCA, BATISTA. According to Dominici, this painter was a Neapolitan, and flourished about the year 1540. He was first a scholar of Gio. Antonio d'Amato, il Vecchio, but afterwards studied the works of Andrea da Salerno, and became an historical painter of some reputation. In the church of Il Spirito Santo, at Naples, is an admired picture by this master, representing the Conversion of St. Paul, painted in 1543.

LOCATELLI. See LUCATELLI.

LOCHOM, MICHAEL VAN. A Dutch engraver, who resided at Paris about the year 1635. According to Basan, he engraved several plates for Crispin de Passe, whose style he attempted to imitate, but with little success. He appears to have been chiefly employed by the booksellers, and worked entirely with the graver, in a poor stiff style. One of his best prints is a frontispiece to the *Life of Louis XIII.* with a portrait of that monarch on horseback, with several small figures. He engraved several portraits for the *Works of Hippocrates*, published at Paris in 1639; and others after *Ferdinand Elle*.

LOCHOM, or LOCHON, B. V. A Dutch engraver, by whom we have a set of plates of ornaments for goldsmiths; after *Tangen*, engraved conjointly with H. Janssen, in a neat style. He also engraved a set of small plates of Huntings of various kinds, which, from their shape, appear to have been intended for fans.

LOCHON, RENE. A French engraver, born at Poisy about the year 1630. He resided at Paris, where he engraved some historical subjects, and several portraits, in which he seems to have imitated the fine style of Nanteuil, though very inferior to him. We have, among others, the following by him :

PORTRAITS.

Charles de Bourbon, Bishop of Soison. 1657.
Eustache de Lesseville, Bishop of Coutances. 1661.
Felix Vialart, Bishop of Chalon.
B. Phelipeaux de la Vrilliere. 1667.
Jerome Bignon.
Louis de Marilla, Doctor of Sorbonne.
Hardouin de Perefex, Archbishop of Paris; *after Champagne*.
Antoine Arnould, Priest of the Oratory; *after the same*.

SUBJECTS.

Christ bearing his Cross; *after Caracci*.
The Virgin and Infant, with St. John; *after N. Coypel*.

LODER. A German painter, who, according to Basan, etched several plates after his own compositions. He lived about 1760.

LODGE, WILLIAM. This artist was born at Leeds in 1649. He was the son of a merchant, who left him a handsome patrimony. From school he was sent to Jesus College, Cambridge, and was afterwards a student of law of Lincoln's Inn; but more pleasurable studies suiting his genius, he attended Lord Bellasyse, afterwards Viscount Falconberg, in his embassy to Venice, where meeting with Giacomo Barri's *Viaggio Pittoresco*, in which are particularised the principal pictures in Italy, and an account of the celebrated collection of the Canone Settala at Milan; he translated it into English, and published it in 1679, with heads of the most eminent painters, and a Map of Italy, etched by himself. During his travels, he drew various views, which he afterwards etched. On his return to England, he assisted Doctor Lister in drawing rare shells and fossils, which

were transmitted to the Royal Society, and are inserted in their Transactions. Mr. Lodge's works, besides those above mentioned, are:

The Pont du Gard, in Languedoc; marked with the cipher *W*.

A View of Gaeta, with the Mole and Plancus's Tomb.

Pozzuolo, Caracalla's Mole, Baia, &c.

Ruins of the Amphitheatre and Aqueduct at Minturnum.

Promontory of Circe, Temple of the Sun, &c.

Lambeth Palace, from the Thames.

Westminster Hall and the Abbey.

The Monument.

Sheriff Hutton Castle.

Clifford's Tower.

View of York.

Leeds, with a View of Kirkstall and Fountain Abbies.

The Portrait of Oliver Cromwell, and his Page.

The Portrait of Samuel Malines; *after a picture by Claret*.

He died at Leeds in 1689, aged 40.

LODI, CALLISTO PIAZZA DA. See PIAZZA.

LOEMANS, ARNOLD. A Flemish engraver and printseller, who resided at Antwerp about the year 1690. He engraved a few plates after the Flemish masters, and some portraits, among which is that of J. Callot.

LOGGAN, DAVID. This artist was born at Dantzic about the year 1630. He is said to have received his instruction in engraving from Simon de Passe, in Denmark, and afterwards passing through Holland, he studied under Hondius, and came to England before the Restoration. He was first employed in engraving views of the public buildings of the University of Oxford; and executed a set of eleven plates, entitled, *Habitus Academicorum Oxoniæ à Doctore ad Servientem*. We have also two views of Cambridge by him, and a great number of portraits, which are esteemed his best works. They are generally executed with the graver in a neat but formal style. The following are his principal portraits:

Charles I. on horseback; scarce.

Henrietta Maria, his Queen.

Charles II.; four plates.

Catherine, his Queen.

James, Duke of York.

George, Duke of Albemarle; fine.

Sir Edward Coke, Chief Justice.

Edward Hyde, Earl of Clarendon; fine.

James Stanley, Earl of Derby; rare.

Lord-keeper Guilford; fine.

James, Duke of Monmouth; fine.

James, Duke of Ormond.

Crew, Bishop of Durham.

Sancroft, Archbishop of Canterbury.

Sir Henry Pope Blount.

Pearson, Bishop of Chester.

Sir George Wharton.

George, Prince of Denmark.

Mother Louse, of Louse-Hall; one of his earliest prints.

LOIR, NICHOLAS. A French painter, born at Paris in 1624. He was the son of a goldsmith, who, perceiving his inclination for painting, placed him under the tuition of Sebastian Bourdon, with whom he studied until he was twenty-three years of age, when he travelled to Rome. In that city he passed two years, and as his easy circumstances relieved him from the necessity of painting for subsistence, he occupied his time in contemplating, rather than in copying, the works of the principal masters; and he possessed so retentive a memory, that on returning to his apartment, he could trace sketches of the pictures which had most attracted his attention. The works of Niccolo Poussin were the objects of his particular admiration, and his best pictures are those of an easel size, painted in the style of that master. On his return to Paris he met with immediate employment, and was engaged in several considerable works for Louis XIV., in the palace of the Thuilleries and at Versailles. In 1663 he was made a member of the Academy at Paris, and painted for his picture of reception the Progress of Painting and Sculpture. In the church of St. Bartholomew is one of his best public works, representing the Marriage of St. Catherine. Nicholas Loir possessed a ready invention, and an unusual facility of handling. He is accused of negligence in his compositions, of a want of elevation in his conceptions, and of dignity in his forms, although he is not without grace in his female figures and children. He died at Paris in 1679, aged 55. We have by this artist a great number of etchings from his own designs; they are slightly, but spiritedly executed, in the style of a painter. They amount to nearly one hundred and fifty; among which are the following:

A set of Twelve, subjects of the Virgin and Holy Families.

The infant Jesus embracing the Cross.

The Judgment of Paris.

Apollo and Daphne.

Cleobis and Biton drawing the Chariot of their Mother to the Temple of Juno.

Two large Landscapes.

LOIR, ALEXIS. This artist was the younger brother of Nicholas Loir, born at Paris in 1630. He was brought up to his father's profession of a goldsmith, to which he added that of an engraver, in which he became eminent. His drawing is correct, and he handled the point and the graver with great spirit and facility. The particular style of the master he engraved from is well preserved in his prints, which possess considerable merit. The following are esteemed his best plates:

The Education of Mary de Medicis; *after the picture by Rubens in the Luxembourg gallery.*

Time discovering Truth; *after the same.*

The Fall of the Rebel Angels; *after Le Brun; fine.*

The Massacre of the Innocents; *after the same; fine.*

The Dead Christ in the lap of the Virgin; *after Mignard.*

The Finding of Moses; *after N. Poussin.*

Venus giving the Arms to Æneas; *after the same.*

The Presentation in the Temple; *after Jouvenet.*

The Descent from the Cross; *after Jouvenet*; fine.

The Virgin with the Infant sleeping; *after N. Loir*.

The Holy Family; *after the same*.

Mary Magdalen praying; *after the same*; fine.

He also etched several plates from his brother's designs.

LOISEL. An obscure French engraver, who resided at Paris about the year 1645. He executed part of the plates for the folio volume of Plans and Views published by Beaulieu.

LOISI, or LOISY. This artist was a native of Burgundy, and flourished about the year 1620. He engraved some portraits, among which is that of Bonaventura Comes Abuquois.

LOLI, LORENZO. This painter and engraver was born at Bologna about the year 1612. He is sometimes called Lorenzino del Sig. Guido Reni, from his being a favourite disciple of that master. He painted some pictures for the churches at Bologna, of which the most admired is his S. Antonio di Padoua, in S. Caterina di Strada Maggiore. We have by this artist several etchings after Guido and Sirani, as well as from his own designs. They are executed in a slight but spirited manner, in imitation of the style of Guido, but very inferior. He sometimes signed his prints with his name, and sometimes L. LL. F. or Lo. F. or *Laur Lol*. The following are his best prints:

The Flight into Egypt; *after Guido*. There is a fine print by *Poilly* of this subject.

The Holy Family, with St. John, in which St. Joseph is leaning on a Pedestal; *after the same*.

The Holy Family, with St. Elizabeth and St. John; *after Sirani*.

The Virgin, with the Infant sleeping; *after Elis. Sirani*.

The Virgin, with the Infant, to whom an Angel presents a Basket of Flowers; *after Sirani*.

The Assumption of the Virgin; *after the same*; fine and scarce.

St. Jerome; *after the same*.

Mary Magdalen, with a Crucifix; *after his own design*.

The Virgin appearing to St. Francis and St. Augustine; *after the same*.

Fame flying over a Globe; *after Sirani*.

Perseus and Andromeda; *after the same*.

Cupid breaking his Bow; *after his own design*.

Infant Bacchanalians; *after the same*.

A similar subject; *after the same*.

LOMAZZO, GIOVANNI PAOLO. This painter and writer on art was born at Milan in 1538, and was a scholar of Giovanni Batista della Cerva. Of his works as a painter little is known; and it is probable he did not paint much, as he became blind when he was thirty-three years old, and was chiefly occupied as an author on various subjects. In 1584, was published at Milan his *Trattato dell arte della Pittura*, &c. and in 1590 his *Idea del Tempio della Pittura*, &c.

LOMBARD, LAMBERT. Considerable confusion for some time existed respecting this artist, from Sandrart's having erroneously asserted that Lambert Lombard and Lambert Suavius, were one and the same artist, although the more respectable authority of Van

Mander mentions them as two distinct persons. All doubt on the subject has, however, been removed by M. Heineken, who has proved that Lambert Suavius, an engraver as well as a painter, was a disciple of Lombard, and engraved several plates after his master's designs, which are inscribed *Lambert Lombard, invenit. L. S. fec.* L. Lombard never engraved. He was born at Liege in 1500, and having received some instruction in his native city, he travelled to Italy, where he studied some time at Florence, under Andrea del Sarto. During his residence in Italy, he applied himself as much to the study of architecture as painting; and on his return to Liege, was the means of introducing a better taste in both than had prevailed before him. His academy became the most celebrated of his time in that country, and he has the credit of having been the instructor of some of the most eminent artists of that period. Francis Floris, Hubert Goltzius, William Key, and others, were among his disciples. Several of his works have been engraved by L. Suavius, particularly a Charity, and the Raising of Lazarus, which give a respectable idea of his talents. He died in 1560, aged 60.

LOMBARD, or LOMBART, PETER. A French designer and engraver, born at Paris about the year 1612. He is said to have learned the principles of design under Simon Vouet, but it is not known who instructed him in engraving. After acquiring some reputation at Paris he came to England, some time before the Restoration, as he engraved a portrait of the Protector, a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo, in 1658; and Sir Robert Stapleton's portrait for his Juvenal, before 1660. During his stay in this country, he was chiefly employed by the booksellers, for whom he executed a great number of subjects, as well as portraits. They are generally executed with the graver, in a neat laboured style, but without much taste. His portraits, however, which are the best of his works, possess considerable merit. The following are his principal plates:

PORTRAITS.

A set of twelve plates, half-length, two of the Earl of Arundel and Earl of Pembroke, and ten of Ladies, called the Countesses; *after Vandyck.*
 Charles I. on horseback; *from the same.* After the death of that monarch, the head of Cromwell was substituted for that of the King.
 Oliver Cromwell, with his Page; *after Walker.*
 Walker, the Painter; *after a picture by himself;* oval.
 Sir Samuel Morland; *after Lely.*
 Anne Hyde, Duchess of York; *after the same.*
 Brian Walton, Bishop of Chester; scarce.
 Jeremy Taylor, Bishop of Downe.
 De la Fond, Gazetteer of Holland. 1667; scarce.
 Samuel Malines.
 Sir Henry Wootton.
 Dr. Charlton.

VARIOUS SUBJECTS.

St. Michael vanquishing the Demon; *after Raffaele.*
 The Virgin and infant Jesus; *after Ann. Caracci.*
 The Nativity, or Adoration of the Shepherds; *after N. Poussin.*

The Last Supper; *after N. Poussin.*
 The Angel appearing to St. Joseph; *after Ph. de Champagne.*
 The Crucifixion; *after the same.*
 The Holy Family; *after C. le Fevre.*

LOMBARDELLI. See MARCA.

LOMBARDI, GIOVANNI DOMENICO. This painter was born at Lucca in 1682, and was a scholar of Pietro Paolini, whose style he followed and improved, by studying the works of the best Venetian colourists, and the great style of design of the Caracci. Lanzi speaks of the talents of this artist in the most favourable terms. His ingenious and tasteful compositions, the grand and resolute character of his design, rank him among the ablest artists of his time. Such are his two laterals in the choir of the Olivetani representing S. Bernardo succouring the persons afflicted with the plague. There are two other pictures by him in S. Romano, painted with such force of colour and relief, that they approach the best style of Guercino. His reputation would have stood higher, if he had always painted with equal care, and had not degraded his talents by painting pictures at all prices. He died in 1752, aged 70.

LOMMELIN, ADRIAN. This artist was born at Amiens about the year 1636, and was instructed in engraving at Antwerp, where he passed the greater part of his life. It would have been unfortunate for the fame of Rubens, if his ability was to be appreciated by the prints executed by this indifferent burinist, by whom some of his most distinguished works have been engraved; and though it is necessary to notice his prints at some length, it is more on account of the interesting subjects he has selected, than the merit of their execution. The portraits he engraved, *after Vandyck*, however, are not without merit. The following are his principal plates:

PORTRAITS AFTER VANDYCK.

Charles I.
 Ferdinand of Austria, Governor of the Low Countries.
 Jacob le Roi, Seigneur of Herbaix.
 J. C. de la Faille, Jesuit.
 Alex. de la Faille, Senator of Antwerp.
 Zegher van Houtsum, Canon of Antwerp.
 Adrian Stevens, Ecclesiastic.
 J. Malderus, Bishop of Antwerp.
 John de Wael, painter of Antwerp.
 John Baptist de Bisthoven, Jesuit; one of his best prints.

SUBJECTS AFTER RUBENS.

Abigail appeasing David with her presents.
 The Adoration of the Magi.
 The Circumcision.
 The Baptism of Christ.
 Christ washing the feet of his Apostle.
 Christ appearing to Magdalen.
 The Triumph of Charity.
 Time discovering Truth.

The Assumption of the Virgin.

St. Cecilia.

The Judgment of Paris.

Christ taken in the Garden; *after Vandyck.*

The Virgin and Infant, with the four Doctors of the Church; *after Diepenbeck.*

LOMI, AURELIO. This painter was born at Pisa in 1556, and was first a disciple of Bronzino, but afterwards studied under Lodovico Cardi, called Cigoli, and is considered as the head of the Pisanese school. His fresco works in the Dome at Pisa partake of the style of both those masters, though, compared with that of Cigoli, he appears more minute, and less harmonious. His object appears to have been to surprise by a splendour of colour, and an ostentatious display of ornaments and drapery, attractive to the multitude, and, with these pretensions to celebrity, acquired many admirers at Rome, Florence, and, above all, at Genoa; where his works were preferred to those of Pietro Sorri, though previously held in the highest estimation. Of his numerous works in that city, the most worthy of notice are his picture of S. Antonio di Padoua, at the Franciscans; and his Last Judgment, in the church of S. Maria di Carignano; the former distinguished by grace, and the modest tranquillity of its tones; the latter, by a robust and daring design, and the most vigorous colouring. Less strikingly effective, but esteemed by the Pisanese as his chef d'œuvre, is his S. Giralomo, in the church of il Santo Campo at Pisa, which is marked with his initials, and the date 1595.

LOMI, ORAZIO. See GENTILESCHI.

LONDERSELL, AHASUERUS VON. This artist is supposed to have been a native of Germany. He was an engraver on wood, and flourished from the year 1576 till 1599. He executed several small wooden cuts in a very neat style, resembling that of Virgilius Solis. We have some Bible cuts by this artist, and some small prints for an *Herbal*, by *Matthias de Lobel*. He also executed the cuts for *The Travels of Nicolas de Nicolay into Turkey*, published at Antwerp in 1576. He usually marked his prints with one of these monograms *XL. AW.*

LONDERSELL, JOHN VAN. A Flemish engraver, born at Bruges about the year 1590. We have by this artist several plates of landscapes, and other subjects, engraved in a stiff formal style, resembling that of Nicholas de Bruyn, of whom he is supposed to have been a pupil. His prints are executed with the graver, and some of them possess considerable merit. He usually signed them with his name abbreviated, *J. Lond*, or *J. Londer, fec.* Among others we have the following by him:

Faith, Hope, and Charity; represented by allegorical figures; *from his own designs.*

The Five Senses, emblematically represented; *the same.*

A set of Landscapes, with figures; *after J. Savary.*

Four Landscapes, with biblical subjects; *after G. Hondecooter.*

Four Landscapes, with the same; *after G. Coninxloo.*

Nine Landscapes, with the same; *after D. Vinckenbooms.*

A View of the interior of St. John of Lateran; *after Hendrick Arts.*

LONDONIO, FRANCESCO. An Italian painter and engraver, born at Milan in 1723. He at first attempted historical painting, but abandoned that branch for landscapes, with animals, in which he was much more successful. His pastoral subjects are highly esteemed at Milan, Genoa, and Naples, where they are found in the best collections. F. Londonio etched about seventy plates of Landscapes, with figures and cattle, from his own designs. They are executed in a spirited and agreeable style. He died in 1783, aged 60.

LONGEUIL, JOSEPH DE. A modern French engraver, born at Lisle in 1736. He engraved in a neat style several vignettes for the *Henriade*, by Voltaire, and the *Contes de la Fontaine*. His talents were not confined to book-plates; he executed some subjects after various masters, which are not without merit; among which are the following:

Two Allegorical Subjects; *after Cochin.*

Heroic Fidelity; *after Moreau.*

Two Rural Subjects; *after Lepicié and Aubrey.*

A pair of Dutch Merry-makings; *after Ostade.*

The Fishermen; *after Vernet.*

A View of the Environs of Naples; *after Mettai.*

A Sea-storm; *after the same.*

LONGHI, LUCA. This painter was born at Ravenna, and flourished about the year 1580. There are several of his historical works in the churches of Ravenna, Ferrara, and Mantua. In the church of S. Benedetto at Ferrara, is an admired picture by him representing the Circumcision; but his principal works are in the churches of S. Vitale, S. Agata, and S. Domenico, at Ravenna. His compositions are generally confined to a few figures, but his pictures are highly finished, and very agreeably coloured. He also distinguished himself as a portrait painter.

LONGHI, FRANCESCO. He was the son and scholar of the preceding artist, and painted history and portraits in the style of his father, though greatly inferior to him. One of his best pictures is in the church of the Carmelites at Ravenna.

LONGHI, ALESSANDRO. A modern Venetian painter and engraver, born at Venice in 1733, and was a scholar of Guiseppe Nogari. He is chiefly known as a portrait painter. In 1763 he published a volume of the *Lives of the modern Venetian Artists*, with portraits etched by himself. He etched several other plates of various subjects. Among others, we have the following prints by him:

PORTRAITS OF PAINTERS.

Giacomo Amiconi.

Antonio Balestra.

Sebastiano Ricci

Gio. Batista Piazzetta.

Gio. Batista Tiepolo.

SUBJECTS.

A Venetian Masquerade.

A Gondoleer dancing with a Lady.

A Quack-doctor on his stage.

A Moor beating a Drum.

The Philosopher Pythagoras.

LONGRAFF. A Dutch engraver, who flourished about the year 1698. He engraved a set of ornamental subjects for goldsmiths. They are executed with the graver in a very neat style.

LONI, or LOMI, ALESSANDRO. This painter was born at Florence in 1655, and was a scholar and imitator of Carlo Dolci. He was chiefly employed in copying the pictures of his master, which he did with a precision and finish, that render it difficult to distinguish them from the originals. He died in 1702, aged 47.

LONS, D. E. An obscure engraver, by whom there is an etching of the Holy Family, with St. Elizabeth and St. John; *after A. van Nieulandt*. It is spiritedly executed, but the drawing is very incorrect. It is dated 1612.

LOOFF, PETER. A Dutch engraver, who flourished about the year 1630. He engraved some portraits, among which is one of A. Vanden Bromen. He also executed a print of Frederick Henry, Prince of Orange, drawn in a triumphal car.

LOON, THEODORE VAN. This painter was born at Brussels in 1629. It is not said by whom he was instructed in his native country, but he went to Italy when he was young, and at Rome became acquainted with Carlo Maratti, whose style he particularly admired, and with whom he lived in habits of friendship. On his return to Brussels he painted a fine picture of the Nativity for the Abbey of Dillinghem, near that city, which gained him great reputation. In the church of St. Gery, at Brussels, there is a series of pictures of the Life and Passion of our Saviour, which are much admired; but his most esteemed performances are seven pictures of the History of the Virgin, at Aerschot, near Mechlin, which appear rather productions of the Roman than the Flemish school, and are entirely in the style of Carlo Maratti. His design is correct, and the characters of his heads noble and dignified; his colouring is excellent, though he is occasionally rather sombre and heavy in his shadows.

LOON, H. VAN. A Flemish engraver, who was probably a relation of the preceding artist. He chiefly resided at Paris, where he engraved some plates for a work entitled, *Les Forces de l'Europe*, published at Paris in 1695. They consist of fortifications, plans of towns, &c. and are neatly executed.

LORCH. See LORICH.

LORENZETTI, AMBROGIO. This old painter was born at Siena in 1257, and has been incorrectly stated to have been a disciple of Giotto, from whose style he differs in design, colour, and drapery. His principal work is described by Lanzi to be a large picture in the public palace at Siena, representing an emblematical subject of the effects of a good and a vicious government, and is spoken of as an ingenious production for that early period. There is a greater variety in the characters of the heads, and a superior

arrangement in the disposition of the figures, than appear in the contemporary productions of the art. He died in 1340, aged 83.

LORENZINI, FRA. ANTONIO. A Bolognese painter and engraver, born in 1665, and was a scholar of Lorenzo Pasinelli. He is little known as a painter, as he devoted himself in the early part of his life entirely to engraving. In 1699 he was employed at Florence, in conjunction with Theodore Ver Cruys, Mogalli, and others, to engrave the pictures in the gallery of the Grand Duke. His plates are almost entirely etched, of which the following are the principal :

St. Anthony of Padua working a Miracle; *after Pasinelli.*
 The Martyrdom of St. Ursula; *after the same.*
 St. John preaching in the Wilderness; *after the same.*
 The Ascension; *after L. Caracci.*
 The Virgin and Child; *after Ag. Caracci.*
 St. Dominick taken up into Heaven; *after Guido.*
 St. Philip Neri kneeling before the Virgin; *after C. Maratti.*
 St. John, surrounded with Angels; *after Coreggio.*
 The Annunciation; *after P. Veronese.*
 The Baptism of Christ; *after the same.*
 The Raising of Lazarus; *after the same.*
 Noah building the Ark; *after Giac. Bassano.*
 St. Augustine, with a glory of angels; *after Tintoretto.*
 Joseph sold by his Brethren; *after Andrea del Sarto.*
 Joseph governing Egypt; *after the same.*
 David with the Head of Goliath; *after Guercino.*
 Christ, with the Disciples at Emaus; *after the same.*
 St. Peter delivered from Prison; *after the same.*
 The Holy Women at the Sepulchre; *after P. da Cortona.*
 Venus and Cupid; *after Carlo Cignani.*

LORENZINI, LORENZO. A modern Italian engraver, who flourished about the year 1759. He engraved part of the plates from the pictures in the cabinet of the Marquis Gerini.

LORICH, or LORCH, MELCHIOR. A German engraver on wood and on copper, born at Flensburg, in the Duchy of Sleswic, in 1527. His wooden cuts are executed in a bold free style; and his copper-plates are engraved with great neatness and delicacy. His drawing of the figures is tolerably correct. He sometimes signed his prints with his name, and sometimes marked them with the monogram *ML.*, with the date. We have the following by him :

COPPER-PLATES.

The Portrait of Martin Luther; inscribed, *Faciebat Flensburg.* 1548.
 The Portrait of Albert Durer. 1550; scarce.
 Aristoteles Stagirites Philosophus; with the cipher. 1561.
 St. Jerome at prayer. 1546.
 A Woman's Head. 1551.
 Two Portraits of the Grand Signor and his favourite Sultana; very scarce.

WOODEN CUTS.

A set of Prints of the Habits, Customs, &c. of the Turks ; dated from 1570 to 1581.

A Sybil. 1571.

A woman standing, pressing her breasts, with a variety of animals below, with an inscription at the top, *Opus Saturni conjur. Materque Deorum* ; dated 1565.

A Lady in full dress. 1551.

The Deluge ; a large print, in two sheets.

LORIONE. This name is affixed to a slight etching of ruins in a landscape, with several figures. It appears to be the work of a painter.

LORRAINE, CLAUDE GELEE, called. This celebrated landscape-painter was born at the village of Chamagne, in Lorraine, in 1600. His parents, who were very poor, put him as an apprentice to a pastry-cook. When his time was expired, he was engaged by some young artists, who were going to Italy, to accompany them in the capacity of a valet, with whom he travelled to Rome ; and soon after his arrival entered the service of Agostino Tassi, a landscape-painter, who had studied under Paul Brill. His occupation was to cook for his employer, and to prepare his colours. In that servile situation he had lived some time, when he was emboldened to attempt some humble efforts in design, by imitating the works of his master, in which he did not evince much natural disposition, and his progress was difficult and slow. By dint of industry and perseverance, he at length acquired sufficient ability to enable him to subsist on the produce of his labour. The love of independence redoubled his emulation, and his prosecution of his studies was indefatigable. As he was more indebted to an obstinate application than to any marked indication of natural genius, he never operated with facility, and he frequently painted his pictures several times over, before he could finish them to his satisfaction. The simple pupil of nature, he had no other instructor, and could derive no assistance from the resources of literature, as he was so ignorant, as scarcely to be able to read or write. By his astonishing success, he has proved that a determined resolution to excel, will generally vanquish every obstacle which circumstances may have placed in the way, although there will always exist a limit, beyond which human intellect cannot extend, without peculiar natural endowments. Thus, if Claude had attempted historical painting, or even portrait, it is almost certain his utmost assiduity would have been ineffectual, as he never could arrive at a tolerable design of the figure, although he was constant and exemplary in his attendance at the academy, to draw from the model ; and so sensible was he of this deficiency, that, when the figures in his pictures were painted by himself, he was accustomed to observe, that " he sold the landscape, and gave away the figures." They are frequently introduced by Filippo Lauri or Courtois. His studies were made on the banks of the Tyber, or from the splendid prospects of the Campagna. From morning till night he was seen in the fields, contemplating, with an attentive eye, the effects produced by the sun at the different hours of the day, and the vapoury veil which air and distance throw over the various objects as they recede from the sight. These were stamped so precisely on his remembrance, that he could from memory trace them on his canvass, with a fidelity that is unexampled. His scenery is not, however, always rigidly copied from nature, it is more frequently the ideal produce of his creation, or composed from the most picturesque materials, put

together with consummate art, and the most polished taste. His landscapes do not, like those of the Dutch painters, exhibit the cold portraiture of a prescribed portion of a country; he soars above the servile representation of ordinary nature, and transports his spectators into the regions of poetry and enchantment. In this point of view, Claude will ever be regarded as the first of landscape painters; and it will not be disputed, that his compositions are the richest and most studied of all those who have excelled in that branch of art. The landscapes of Gaspar Poussin or Salvator Rosa, engage little of our time and contemplation, to run over the scanty confines of their scenery, compared with the august and boundless expanses of Claude. He presents to the beholder such an infinity of objects, and conveys him over such a "variety of hill and dale, and misty mountains," that the eye may be said to be constrained, as it wanders, to repose itself on the way. The superb temples, the lofty architecture, with which he embellished his compositions; his ample lakes, peopled with aquatic birds; the glittering lustre of his skies; the diversity of his foliage, strictly suited to each plant or tree; every object is stamped with the genuine feature of selected nature. In his pictures of morning, the rising-sun dissipates the dews, and the fields and verdure brighten at the approach of day; his evening skies expand a glowing splendour over the horizon; vegetation, oppressed by a sultry aridity, sinks under the burning heat of the sun. It is thus that Claude, with an unexampled felicity, represents the vicissitudes of air and atmosphere, in which he may be said to dispute the veracity with nature herself. His marines, and magnificent sea-ports, contend for the superiority with his inimitable landscapes, in the purity and freshness of the air, and the gently undulating swell of the water, sparkling with the lucid reflection of a clear and brilliant sunshine. England has long possessed many of his most accomplished works, and since the acquisition of his celebrated pictures, formerly in the Altieri palace at Rome, and in the collection of the Duke de Boullion at Paris, it may be confidently asserted, that we possess more of his capital works than the rest of Europe. He was accustomed to preserve in a book the drawings of the different subjects he painted, for the purpose of ascertaining the pictures he had painted for those by whom he was commissioned, and of detecting the impositions of his contemporaries, by whom his works were copied or imitated. Of these registers, which he called his *Libri di Verità*, six remained at his death. One of them, containing two hundred drawings, is in the possession of the Duke of Devonshire. They have been admirably engraved in the style of the originals, by Mr. Earlom. Some of his principal pictures have been engraved by Woollet, Vivares, &c. We have several etchings of landscapes and sea-ports by Claude, amounting to about twenty-eight. They are spiritedly, though not dexterously, executed, with great intelligence of the chiar-oscuro, and of an admirable effect. He died in 1682, aged 82.

LORRAINE, LOUIS JOSEPH DE. A French painter and engraver, born at Paris in 1715. He was a scholar of Dumont. He went to Petersburg, where he chiefly distinguished himself as a painter of theatrical decorations. He engraved some prints from his own designs, and the following *after J. F. de Troy*:

The Judgment of Solomon.
Solomon sacrificing to the Idols.
Esther before Ahasuerus.
The Death of Cleopatra.

LORRAINE, JOHN BAPTISTA. A French engraver, mentioned by Basan, who lived about the year 1760, and engraved some plates of portraits, and other subjects.

LOTEN, JOHN. This artist was a native of Holland, but he came to England in the reign of Charles II., where he resided several years, and died in London about the year 1680. He painted landscapes, and particularly excelled in representing dark oaken groves and glades, land-storms and waterfalls. He was generally very cold in his colouring, and his landscapes are for the most part too dark. But he was well acquainted with the principles of the chiar-oscuro; and there is a gloomy grandeur in his pictures, which interests the spectator. They are usually of a large size, and are painted in a free bold style.

LOTI, or LOTH, GIOVANNI CARLO. This painter was born at Munich in 1632. Zanetti states him to have been a scholar of Michael Angelo Caravaggio, who died before he was born. He appears, however, to have formed his style, by studying the works of that master, to which they bear a similar character, of a vigorous colour, and a striking contrast of light and shadow. He studied some time at Venice, under Cavaliere Pietro Liberi; but instead of following the cheerful and agreeable style of that painter, he aimed at the robust and effective manner of Guercino. He was invited to Vienna, where he painted several historical subjects for the imperial collection. He painted some altar-pieces for the churches at Venice, of which one of the most admired is the Death of St. Joseph, in the church of St. Chrysostom, a grand composition, and finely coloured, though rather dark in the shadows. Lanzi mentions his picture of the Death of Abel, in the Florentine gallery, as one of his best performances. He died in 1698, aged 66.

LOTTO, LORENZO. This painter was born at Bergamo about the year 1490, and, according to Tassi, was instructed in the rudiments of the art by Andrea Previtali at Bergamo, and afterwards studied at Venice, under Giovanni Bellini. On leaving the school of that master; the grander principles of Giorgione, and the harmony of his colouring, attracted his admiration, and he became the professed imitator of his style. Less resolute in his touch, and less glowing in his tones, he equals him in the truth of his carnations, the copious cast of his drapery, and perhaps surpasses him in the choice and elegance of his forms, and in the beauty and expression of his heads. His principal works are at Bergamo, Venice, and Recanati. Ridolfi particularly applauds his celebrated picture in the church of St. Bartholomew at Bergamo, which he distinguishes by the title of *Maravigliosa*. It represents the Virgin and Infant, with St. Stephen, St. Sebastian, and St. Dominick. In S. Spirito is another admired picture by Lorenzo Lotto, representing the Madonna and Bambino, with St. John embracing a Lamb, designed with such simplicity and grace, that Lanzi observes, would not have been greatly surpassed by Raffaello or Coreggio. He died old at Loretto in 1560.

LOVINI, BERNARDINO. See LUINI.

LOSNE, See LAULNE.

LOURON, M. See LAROON.

LOUTHERBOURG, PHILIP JAMES. See the APPENDIX.

LOUVEMENT, FRANCIS DE. A French engraver, who flourished about the year 1680. He is said by Florent le Comte to have resided some time in Italy, at the time when Francis de Poilly studied at Naples. He engraved several plates after the Italian masters; among which are the following:

The Stoning of Stephen; *after P. da Cortona.*

St. Francis Xavier interceding for the Persons afflicted with the Plague; *after Ciro Ferri.*

He also engraved from *Lanfranco, Solimèni*, and others.

LOUYS, or LOYS, JOHN. A Flemish engraver, born at Antwerp about the year 1600. He was a pupil of Peter Soutman, at the time when Suyderhoef studied under that master. His style resembles that of his instructor, and is chiefly dotted in the carnations. The following are his principal prints:

PORTRAITS.

Philip the Good, Duke of Burgundy.

Louis XIII. King of France; *after Rubens.*

Anne of Austria, his Queen; *after the same.*

Philip IV. King of Spain; *after the same.*

Elizabeth of Bourbon, his Queen; *after the same.*

Francis Thomas of Savoy, Prince of Carignan; *after Vandyck.*

SUBJECTS AFTER VARIOUS MASTERS.

The Resurrection of Lazarus; a fine copy, from the print by *J. Lievens.*

Diana and her Nymphs reposing after the chase; *after Rubens.*

The Interior of a Dutch Kitchen; *after Ostade.*

Peasants amusing themselves; *after A. Both.*

A Dutch Kitchen; *after W. Kalf.*

LOWRIE. See LAWRIE.

LUBIENETSKI, THEODORE. A Polish painter and engraver, born at Cracow in 1653. He was instructed in design by Jurian Sturn, a painter of Hamburg; from thence he went to Amsterdam, where he became a scholar of Gerard Lairesse. On leaving that master he went to Italy, and resided some time at Florence, where he was particularly patronised by the Grand Duke. On his return to Germany he was invited to the court of Berlin, and was made painter to the Elector of Brandenburg, and director of the Academy. He painted history and landscapes in the style of Lairesse. He etched a set of six grand landscapes and figures, inscribed, *Th. de Lubienetzki, fecit.* 1698. He died in 1716, aged 63.

LUBIENETSKI, CHRISTOPHER. He was the younger brother of the preceding artist, born at Stettin in 1659. After receiving some instruction in design, with his brother, from J. Sturr, he accompanied Theodore to Amsterdam, where he entered the School of Adrian de Backer, and followed the style of that master, both in history and portraits. In 1706, he returned to Poland, where he died about the year 1719.

LUBIN, JAMES. A French engraver, born at Paris in 1637. From the resemblance his style bears to that of Gerard Edelinck, he is supposed to have been a pupil of that able artist. Though very inferior to his instructor; his prints possess considerable merit. We have, among others, the following by him :

PORTRAITS.

Armand John du Plessis, Cardinal de Richlieu.

John Peter Camus, Bishop of Belley.

John Papire Masson, celebrated advocate.

Vincent Voiture, of the French Academy.

Peter Corneille, Dramatic Poet.

Olivier Patru, of the French Academy.

Robert Arnauld D'Andilly.

John Baptist Colbert, Minister of State.

SUBJECT.

The Entombing of Christ; *after Le Sueur.*

LUCAS, of LEYDEN. See LEYDEN.

LUCAS. A French engraver, who flourished about the year 1700. He engraved, in a very neat style, several plates of architecture, for the collection of *Views of Versailles*, published by P. Menant. He had a son who engraved, but his prints are not specified.

LUCATELLI, PIETRO. This painter was a native of Rome, and was a disciple of Pietro da Cortona. He painted history, and, according to Orlandi, was employed for some of the public edifices at Rome, particularly the church of S. Agostino, and the Collegio Fuccioli. He flourished about the year 1690, in which he was received into the Academy of St. Luke.

LUCCHESI, IL. See RICCHI.

LUCHESINO. See TESTA.

LUCENSIS, or LUCCHESI, MICHAEL. An Italian engraver and printseller, who resided at Rome about the year 1550. He engraved some prints, after Michael Angelo, Raffaele, and Polidoro di Caravaggio, which he usually marked with the monogram **MF**.

LUCINI, ANTONIO FRANCESCO. A Florentine engraver, who flourished about the year 1646. He was a contemporary of Stephen della Bella, and engraved some plates in the style of that master, and copied some of his prints. He usually marked his plates with the cipher **ÆLF**. We have by him, among others, a copy of della Bella's print of the Festival on the Arno.

LUGRENCCELIS This name is affixed to a bold spirited etching of a Bacchanalian subject, in the style of Benedetto Castiglione. It is inscribed, *Lugrencelis inv. et scul.*

LUIKEN. See LUYKEN.

LUINI, or LOVINI, BERNARDINO. The name of this painter, as signed by himself on his pictures, is Lovini. He was born at Luino, a small town in the Milanese, on the Lago Maggiore, about the year 1480, and is generally considered as a scholar of Lionardo da Vinci, of whose style he was the most celebrated imitator. The Padre Resta, in his *Galleria Portatile*, asserts, that Luini did not visit Milan until after the departure of Lionardo in 1500; and that he was a student under Stefano Scotto. This is however contradicted by the Abate Bianconi, in his *Guida di Milano*, a better authority, by whom he is numbered among the disciples of Lionardo. It is impossible for one artist to approach nearer to the style of another, than Luini does to that of da Vinci; the same taste in his composition and design, the same peculiarity of colour and extraordinary relief; and it requires an intimate acquaintance with the works of Lionardo, to discriminate between them. His two pictures of Mary Magdalen, and St. John embracing his Lamb, in the Ambrosiana at Milan, can hardly be called inferior to the works of Lionardo, in the suavity and beauty of his pencil, and the piety and feeling of his expression. To form a just idea of the powers of Luini, it would be necessary to contemplate his series of pictures of the Life of the Virgin, at Saronno, in which our Lady is represented with a beauty, dignity, and modesty which resemble the works of Raffaele. Of his fresco paintings, in which he was not less distinguished, the principal are, the Saviour crowned with Thorns in the Collegio del S. Sepolcro; and the choir of the Monistero Maggiore at Milan. He was living in 1530.

LUINI, AURELIO. He was the son of Bernardino Luini, born in 1530. When Lomazzo published his *Trattato dell' arte* in 1584, Aurelio Luini was considered one of the most eminent artists at Milan. His best performance, is his picture of the Baptism of Christ by St. John, in the church of S. Lorenzo. It is painted in the style of Bernardino, but is greatly inferior in the expression of the heads, and in the design and relief of the figures. He died in 1593, aged 63.

LUINI, TOMMASO. This painter was born at Rome, about the year 1597. He was of Venetian parentage, and, according to Baglioni, painted history with some reputation during the pontificate of Urban VIII. He attached himself to the style of M. Angelo Caravaggio, and his pictures are distinguished by a bold and striking contrast of light and shadow, so much in the manner of that master, that he acquired the name of il Caravaggino. His best works at Rome, are his picture of S. Filippo Benizi working a Miracle, in the church of S. Maria in Via; and a Flight into Egypt, in S. Guiseppe. He died at Rome, at the age of 35.

LUMLEY, GEORGE. We have several portraits, &c. engraved in mezzotinto by this gentleman, who was not an engraver by profession, but an attorney, and resided at York, about the year 1720; where he lived in habits of intimacy with Francis Place.

LUNARDUS, ———. An old engraver on wood, who flourished about the year 1520. He executed some cuts of frontispieces and book ornaments in a spirited and masterly style, which appear to be from his own designs.

LUNGHI, ANTONIO. This painter was born at Bologna, about the year 1685, and was a scholar of Gio. Gioseffo dal Sole. He painted historical subjects with some reputation, of which the principal are in the churches at Bologna. In S. Maria Maddalena, is a picture of Christ appearing to Magdalen; and in S. Bartolomeo, an altar-piece representing S. Rita. He died in 1757.

LUTI, CAVALIERE BENEDETTO. This painter was born at Florence in 1666, and was for some time a scholar of Ant^o. Domenico Gabbiani. On leaving that master, he was favoured with the patronage of the Grand Duke; and expressing a strong desire to visit Rome, his protector promoted his wishes by supplying him with the means, and accommodated him with apartments in his palace in the Campo Marzio. He was desirous of studying under Ciro Ferri, but on his arrival at Rome, he had the affliction of being informed of the death of that master. He did not have recourse to any other instructor, but applied himself diligently to study the works of the different masters, and formed to himself a style, which, without exactly resembling that of any other master, was distinguished by elegance of design and suavity of colour, together with an intelligent conduct of the chiar-oscuro. We have to regret that this able artist should have occupied so much of his time in crayon painting, so transient in its nature, as he possessed powers formed for nobler exertions. One of his earliest works at Rome was his picture of the Death of Abel, which was publicly exhibited on the festival of St. Bartholomew, when it excited universal admiration, by the sublimity of the composition, and the characteristic expression in the head of the murderer. He was commissioned by Clement XI. to paint his fine picture of the Prophet Isaiah in St. John of Lateran, and other works, who conferred on him the order of the Cross. Among his most admired works at Rome may be noticed his St. Anthony of Padua, in the church of the Apostles, and his Magdalen, in S. Caterina da Siena, at Monte Magna Napoli. The portrait of Benedetto Luti, by himself, is in the gallery at Florence, where he is regarded as the last painter of the Florentine school. He died in 1724, aged 58. We have two etchings by this artist which are become scarce.

The Crucifixion, with St John and Magdalen at the Foot of the Cross.

A Landscape; *after Guercino.*

LUTMA, JANUS or JOHN. A Dutch engraver and goldsmith, born at Amsterdam about the year 1629. We have by this artist a set of four portraits represented as antique busts, which are executed in a peculiar manner, with a punch or chisel, and a mallet, which he calls *opus mallei*. Fine impressions of these plates are extremely scarce. They are as follow :

The Portrait of his Father; *Janus Lutma, Posteris fati; opus mallei per Janum, fec.*

His own Portrait; *Janus Lutma Batavus, per se opere Mallei. 1681.*

J. Vondelius. Olor Batavus. Opus mallei, per J. Lutma.

P. C. Hooft. Alter Tacitus. Opus mallei, per J. Lutma.

We have also by him two portraits, engraved in the style of Rembrandt, which are scarce, and highly esteemed, viz.

Joannes Lutma Aurifex. It is the portrait of his father in a furred robe, holding a port-crayon in one hand, and his spectacles in the other; signed *Joannes Lutma Junior, fecit Ao. 1656.*

Joannes Lutma Junior. He is seated at a table drawing, with a large hat, which throws a shadow over the face; this portrait is extremely scarce.

He also engraved some views of ruins, &c. in a style executed with the point, and assisted with the mezzotinto tool, one of which represents a Fountain, with Statues, and the Trajan Column; dated 1656.

LUTMA, JAMES. This artist was of the same family as the preceding engraver. He etched and finished with the graver a set of plates of ornamental shields and foliage; they are executed in a neat style, from the designs of John Lutma the elder. He also engraved a plate of three portraits in a frame, inscribed, *Jan Lutma d'Oude inv. Jac. Lutma, fecit aqua forti, et exc.*

LUTTEREL, HENRY. He was born in Dublin about the year 1650. He came early in his life to London, and was bred to the law, in New Inn; but having a disposition for the arts, he abandoned the profession, and applied himself to painting portraits in crayons. He possessed an inventive mind, and observing the admiration excited by the new art of engraving in mezzotinto, he was desirous of discovering the process, and contrived the means of laying the grounds with a roller, which succeeded to a certain degree, but not to his satisfaction. At this time, the mezzotintos of Blooteling were in great repute, and Lutterell persuaded his friend Lloyd, a printseller, to bribe a person of the name of du Blois, who used to lay the grounds for Blooteling, and who was then returning to Holland, to discover the mystery. He afterwards connected himself with Isaac Becket, and they became the earliest English engravers in mezzotinto. The best of his portraits, which were his principal works, was that of Le Piper, the painter. We have also the following by him:

The Duchess of Cleveland; *after Lely.*

Arthur, Earl of Essex; *after the same.*

Anthony, Earl of Shaftesbury; *after Greenhill.*

William, Viscount Stafford; *after his own design.*

Ben Hamet.

Robert Cony, M. D.

LUYKEN, JOHN. This artist was born at Amsterdam in 1649. He was a scholar of Martin Zaagmoelen, and for some time applied himself to painting, but not succeeding to his expectation, he turned his thoughts to engraving, in which he became a very eminent artist. He usually engraved after his own designs, and discovers a fertility of invention, and a facility of execution, which procured him the title of the Callot of Holland. This honourable appellation he has, however, not so much merited, by the neatness and spirit of his point, as from his crowding his compositions with an infinite number of figures. His prints, notwithstanding, possess considerable merit. His principal work is the set of plates he engraved for the Bible published by Mortier, in two volumes. We have also the following by him:

A set of ten plates of the Commandments.

Seventeen plates for the History of Finland.

Seventeen plates for the *Voyages orientaux de M. Thevenot*.

One hundred and five plates for the History of the Martyrs.

The Prophet Jonas preaching to the Ninevites.

The Assassination of Henry IV. of France.

The Massacre of St. Bartholomew; in two sheets.

A great variety of emblematical subjects, fairs, public ceremonies, book ornaments, &c.

LUYKEN, GASPAR. He was the son and pupil of the preceding artist, born at Amsterdam about the year 1670. His prints are very inferior to those of his father, and consist chiefly of book-plates, in which he was almost entirely employed. Among others, we have the following by him :

Twelve plates of the Months of the Year.

Four, of the Seasons.

St. Francis Xavier preaching before the Emperor of Japan.

The Miracle of the Loaves.

LUZZO, PIETRO, DA FELTRO. See MORTO DA FELTRO.

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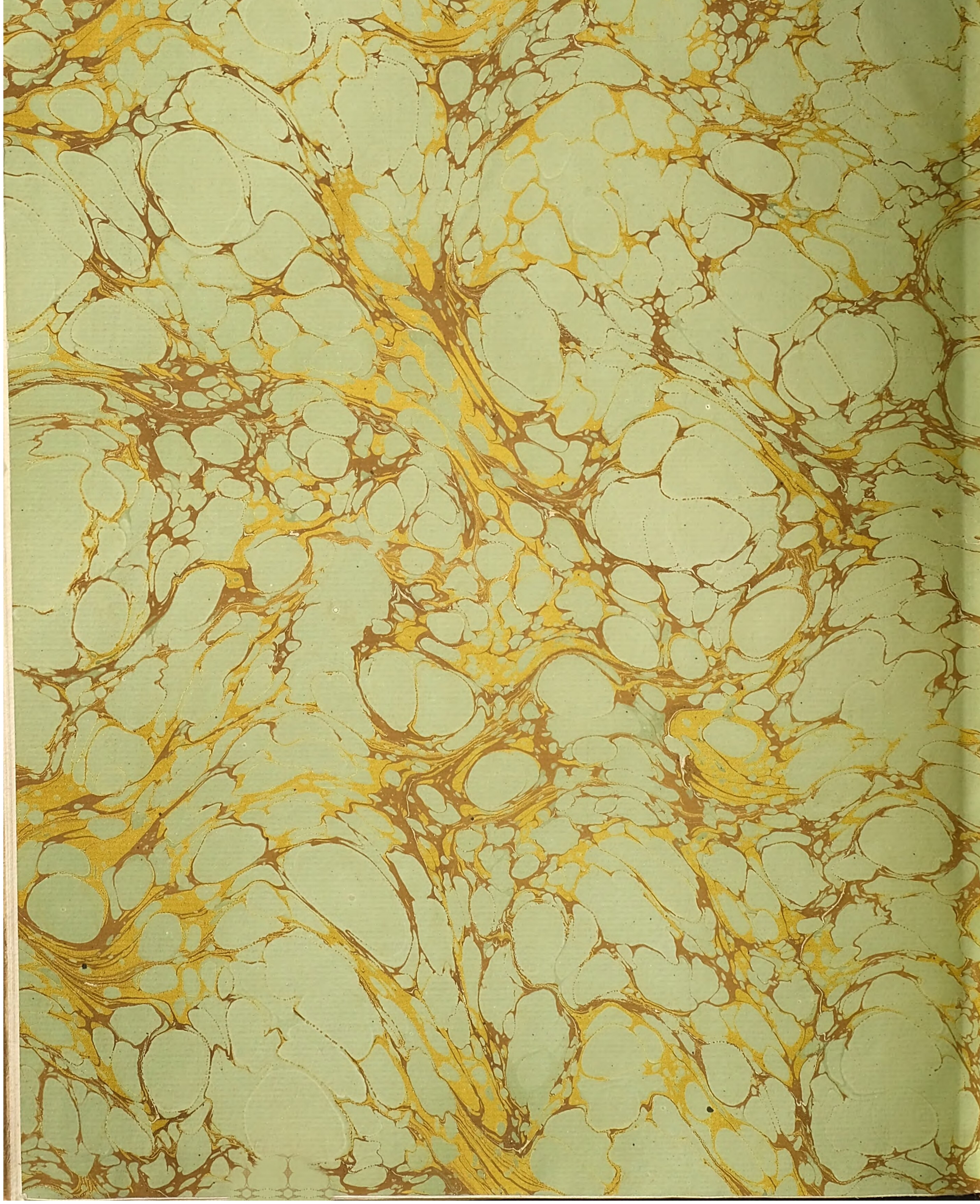
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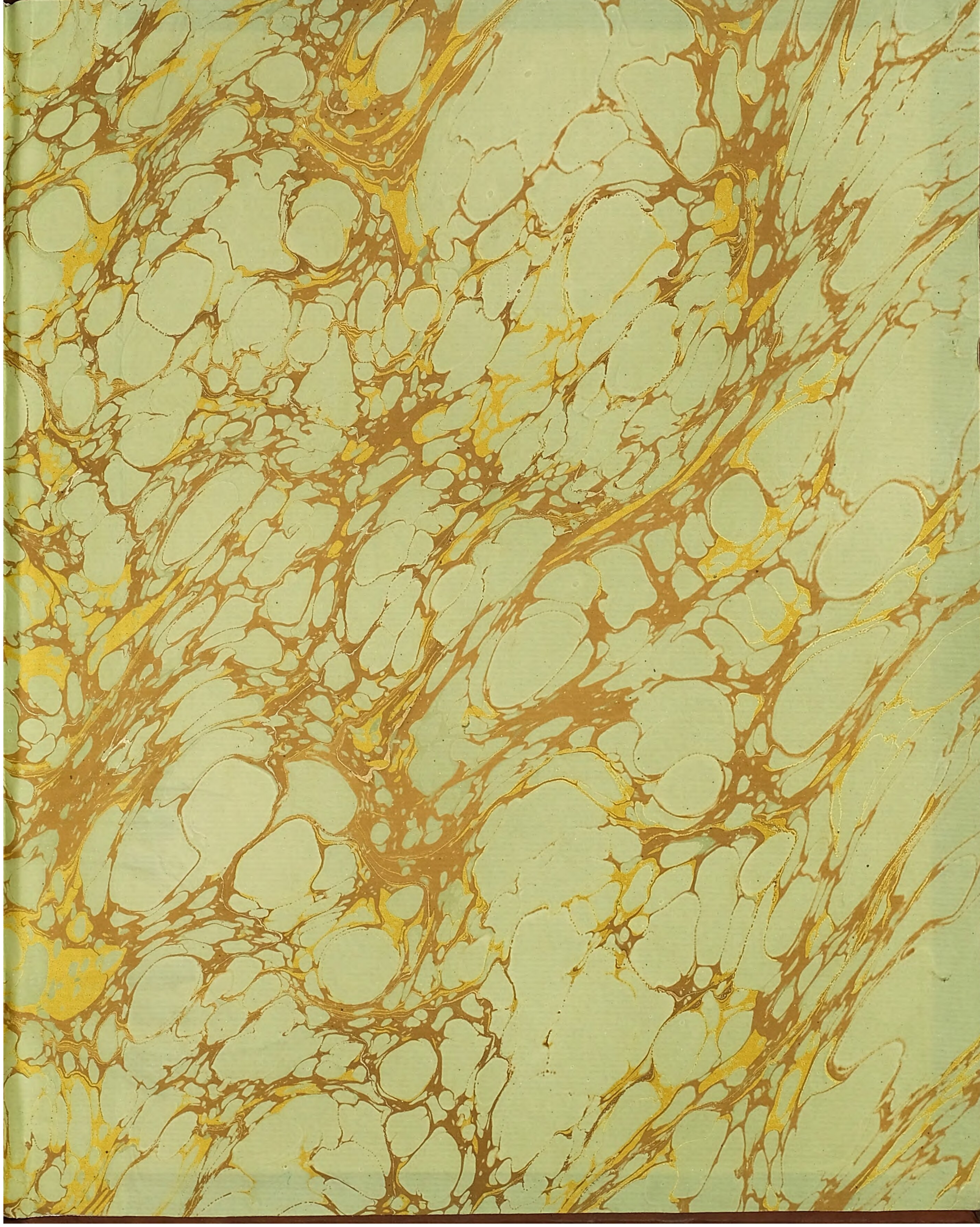
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END OF VOL. I.

ERRATA in Vol. I.

- Page 1, line 5, read *nel quale si figurano alcuone nobile antichita di Roma.*
12, — 29, for Martyro, read Martire.
31, — 7, for Anezzo, read Arezzo.
40, — 4, for 1700, read 1770.
122, — 20, for 40, read 80.
206, — 3, from the bottom, for 1682, read 1692.
233, — 5, for Caravaglio, read Caraglio.
235, — 11, from the bottom, for in the Vatican, read in Rome.
262, — 5, for Costelli, read Castelli.
281, — 23, for Mentz, read Metz.
310, — 4, from the bottom, for 1697, read 1679.
373, — 8, for 49, read 39.
396, — 4, from the bottom, for quits the eye, read the eye quits.
416, — 7, from the bottom, for 80, read 90.
417, — 23, for Vasaria, read Vasari.
536, — 1, for Garcum, read Gorcum.
583, — 2, from the bottom, for GERAD, read GERARD.
589, — 16, for Satan, read Saturn.
593, — 18, for 78, read 68.
607, — 4, for 80, read 90.
629, — 19, for LACHER, read LARCHER.





Bryan, Michael

A biographical and critical dictionary of painters and engravers, from the revival of the art under Cimabue, and the alleged discovery of engraving by Finiguerra, to the present time: with the ciphers, monograms, and marks, used by each engraveur; and an ample list of their principal works

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